REPORT RESUMES

ED 017 370 RC 002 310

DIGEST MATERIALS FOR IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY. VOLUME 4, 20TH CENTURY.

BY- MOORE, JUNE
LINCOLN PUBLIC SCHOOLS, NEBR.
REPORT NUMBER BR-5-8339 PUB DATE AUG 67
CONTRACT OEC-3-7-058339-0450
EDRS PRICE MF-$1.00 HC-$10.32 256P.

DESCRIPTORS- BEHAVIORAL OBJECTIVES, *ENRICHMENT ACTIVITIES, EXPERIMENTAL CURRICULUM, GLOSSARIES, HISTORY, *JUNIOR HIGH SCHOOLS, *MUSIC EDUCATION, *ORCHESTRAS, *RESOURCE MATERIALS,

PREPARED AS PART OF "PROJECT IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY," THIS VOLUME CONTAINS CURRICULAR MATERIALS REPRESENTING THE 20TH CENTURY PERIOD. A MUSICAL HISTORY OF THE PERIOD IS GIVEN, AS WELL AS HISTORIES OF THE COMPOSERS AND THEIR INDIVIDUAL COMPOSITIONS. THE MATERIALS ARE PREPARED FOR 3 DEGREES OF TECHNICAL CHALLENGE--EASY, MODERATE, AND DIFFICULT. SIXTEEN SELECTIONS REPRESENT THE WORKS OF VAUGHAN WILLIAMS, BARTOK, STRAUSS, WALTON, COPLAND, DEBUSSY, DE FALLA, GIANNINI, MENOTTI, KABALEVSKY, STRAVINSKY, VILLA LOBOS, AND RAVEL. RELATED REPORTS ARE RC 002 306, RC 002 307, RC 002 308, AND RC 002 309. (BR)

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5-8339-24

Volume IV

20TH CENTURY

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Volume

IV

20th century

Project No. 5-8339

Contract No. OEC-3-7-058339-0450

DIGEST MATERIALS
FOR
IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY

VOLUME IV--20th CENTURY

20th 1	diff.	MARCH PAST OF THE KITCHEN UTENSILS	VAUGHAN WILLIAMS
20th 2	mod.	BARTOK SUITE	BARTOK-Serly
20th 3	easy	DER ROSENKAVALIER	STRAUSS-Perry
20th 4	diff.	FOUR DANCES FROM FACADE	WALTON
20th 5	diff.	LETTER FROM HOME	COPLAND
20th 8	mod.	MAZURKA	DEBUSSY
20th 9	mod.	RITUAL FIRE DANCE	de FALLA
20th 10	diff.	SYMPHONY NO. 2	GIANNINI
20th 14	diff.	INTRODUCTION, MARCH AND SHEPHERD DANCE FROM AMAHL AND THE NIGHT VISITOR	MENOTTI
20th 15	diff.	COMEDIANS GALLOP	KABALEVSKY
20th 17	mod.	DANSE RUSSE	STRAVINSKY
20th 18	easy	TWO SHAKESPEARE SKETCHES	VAUGHAN WILLIAMS
20th 19	mod.	LE POLICHINELLE (PUNCH)	VILLA LOBOS
20th20	diff.	A SHAKESPEARE SUITE (RICHARDIII)	WALTON
20th 22	mod.	PRELUDE 49th PARALLEL	VAUGHAN WILLIAMS
20th 23	mod.	PAVANE	RAVEL

MARCH PAST OF THE KITCHEN UTENSILS

20th-1
difficult

VAUGHAN WILLIAMS

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of Peter and the Wolf.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

RALPH VAUGHAN WILLIAMS

b. Down Ampney, England 12 October 1872
d. London, England 26 August 1958

Ralph Vaughan Williams had no intention of being anything other than an exceptionally good church musician whose main contribution up to 1904 was the editing of an English hymnal. When he came in contact with English folk music he became passionately interested in building new musical works from this forgotten material.

He had received excellent training at the Royal Academy of Music in London and had studied with Max Bruch in Berlin. With his new desire to elaborate upon English folk tunes, he felt the need for more instruction.

In 1908 he went to Paris to study with Maurice Ravel. Soon he was ready for one of his most frequently heard compositions, the Fantasia on a Theme by Thomas Tallis. Within the next few years he made rapid progress and his most important works at this time included his famous London Symphony.

During World War I he enlisted in the Territorial Royal Army Military Corps. After this three-year absence from music he joined the faculty of the Royal College of Music.

He made two visits to the United States. At one time he was visiting lecturer at Bryn Mawr College. He was recognized in his own country as well as throughout the world as England's greatest twentieth century composer. In 1935 he was awarded the Order of Merit, one of the highest awards that His Majesty's government can bestow upon a composer.

His seventieth birthday was a national event in England and again in 1952 when he was eighty years old. Four months after this birthday he married his secretary, Ursula Woods.

Works:

Fantasia on a Theme by Thomas Tallis
7 Symphonies - London Symphony
Pastoral Symphony
Violin and orchestra - The Lark Ascending
Concertos for violin and orchestra
Concertos for piano and orchestra
Concertos for viola and orchestra
2 Operas
Choral works - Mass in G Minor

March Past of the Kitchen Utensils
from The Wasps

20th
1
difficult

R. Vaughan Williams

Ralph Vaughan Williams wrote The Wasps as incidental music for the stage presentation of the play in 1909.

Aristophanes, a Greek dramatist born about 450 B.C. wrote The Wasps to satirize the huge popular Athenian courts "buzzing" with 500 to 2000 jurors who irresponsibly judged both law and fact according to their pleasure and the orator's plausibility. This play is invaluable for its insight into the Athenian culture of this time.

March Past of the Kitchen Utensils
from the Aristophanic Suite
"The Wasps"

20th
1
Mod.-diff.

Vaughan Williams

STRING CRITIQUE

GENERALITIES:

Finger patterns, extensions and contractions:
1st violin -- ext., 1-2, 2-3.
2nd violin - ext., 1-2, 2-3, 3-4; chromatic scale.
Viola -- ext., 1-2, 2-3, 3-4, 1-2-3, 2-3-4, 1-2-3-4; chromatic scale.
Cello -- lowered extension.
String bass -- 1st finger extension (pivot).

Positions: 1st violin -- I, II, III, IV, V, VI.
2nd violin -- I, II, III, IV.
Viola -- I, II, III.
Cello -- ½, I, II, III, IV, thumb position.
String bass -- ½, I, II, III.

Bowing: martele, colle, detache porte, staccato, legato, spiccato, flying staccato, hooks, lifts, legato arpeggio.

Pizzicato: R.H., rapid switches from pizz. to arco and visa versa. Left hand pizzicato in the string bass part.

Ornaments: double grace-notes.

Tremolo: fingered tremolo in viola part.

Dynamics: pp, p, ff,fff, , .

Rhythms: triplet 8th-notes, divided triplets. 5 note trill and tremolo groupings,

Meters, Tempos and tempo changes: 4/4, moderato alla marcia, L'istesso tempo poco animato, animato, stringendo.

Double-notes:
1st violin -- $\overset{o}{2}$-m3, $\overset{4}{1}$-P8, $\overset{2}{3}$-P4, $\overset{2}{4}$-M3.
2nd violin -- $\overset{1}{3}$-M3, $\overset{1}{o}$-M6, $\overset{3}{3}$P5, $\overset{2}{4}$-M6, $\overset{2}{1}$-m6, $\overset{3}{2}$-M6.
Viola -- $\overset{1}{3}$-m3, $\overset{1}{o}$-m6, $\overset{o}{o}$-P5, $\overset{1}{1}$-P5, $\overset{2}{1}$-m6, $\overset{1}{o}$-M6, $\overset{1}{3}$-P4, $\overset{o}{2}$-m3, $\overset{o}{1}$-P4, $\overset{4}{1}$-P8, $\overset{3}{3}$-P5.
Cello -- $\overset{1}{1}$-P5.

March Past of the Kitchen Utensils
from the Aristophanic Suite
"The Wasps"

GENERALITIES: cont.

Chords: 1st violin -- 2
1
1-E minor.
2nd violin -- 4
3
2-E minor.
Viola -- 3
2
2-E minor.
Cello -- o A
o D.
1 A
1 D.

Harmonics: 1st violin -- mid-string G and E.

Signs: ⊓, V, < >, 𝄽, ⌣, ⌣̇, · · ·, - - -, >, ⌣, ⌐3⌐, ⌒3.

Vocabulary: pizzicato, arco, fine, segue trio, scherzando, marcia D.C. senza replica, sempre pizzicato, restez and see above.

Comment: thumb position and tenor clef for the cello.

March Past of the Kitchen Utensils
from the Aristophanic Suite
"The Wasps"

PARTICULARS:

Beginning to (10): III position used in the 1st violin and string bass parts to avoid open strings for the pizzicato. The dynamic level is piano.

The string bass also uses II position after (5).

(10) to the trio: violin and viola parts -- the chord in the first measure after (10) should be quite short but not too dry. Strike all three notes at the same time and use vibrato. The arpeggio 2 before (20) should sound as clearly as possible. The string crossing can't be completely even because there are more notes than [illegible] strings.

Violin, viola and cello parts -- the arco quarter notes should be played colle; the 8th notes spiccato.

Cello -- the 4 note chord may sound better divided either 2 and 2 or 3 and 3.

Trio: beginning to (30): Bowings are - spiccato-detache for 1st violin; detache-legato for 2nd violin; detache porte for viola, detache changing to spiccato 1 before (30) for the cello; broad detache porte for the bass changing to spiccato 1 before (30).

After (30): 1st violin and 2nd violin -- players should notice where quarter-note --8th-note triplet patterns are slurred instead of being hooked. The slurred ones are to be played legato but the hooked ones will either be flying spiccato or flying staccato. The separate 8ths are spiccato. First violin has some shifts back & forth between III and II positions which might need some special practice.

2nd violin and viola -- 2 before (35) no separation between the quarter and the 8th, simply shorten the 8th note.

Viola: note the fingering 123 close and 234 close for the chromatic triplet groups beginning 3 after (35). In the 1st measure after (40) is a partially "written-out" measured trill and its special ending. To do this correctly as written will very likely require extra time and effort. It is quite logical to consider the problem not worth the effort just for this piece but when one considers later efforts it really is worth the effort - the 1st violin part in the "Prelude to Act III of "Lohengrin" by Wagner for instance.

Beginning 2 after (40) is a series of "written-out" 5 note trills and tremolo patterns. The thorough study of this section should increase the ability of the players to apprehend and correctly perform even numbered as well as odd numbered groupings of tones. The comments as to being "worth the effort" or not in the paragraph immediately above also apply here.

The 1st three measures right after (45) should probably alternate hooked martele and detache bowings.

March Past of the Kitchen Utensils
from the Aristophanic Suite
"The Wasps"

PARTICULARS: cont.

Cello: beginning at 3 after (35) is a passage in thumb position and in tenor clef. The students should practice naming these notes but should not write the note names in the part. To write them in mostly avoids the process of really learning to read them. The bowing here should be a good crisp spiccato that will "project".

The five-note chromatic groupings of notes beginning at (45) are probably easier to keep track of than those for the viola (see above). The 1st group starts in IV position.

String bass -- to use left hand pizzicato for the quick changes (arco to pizz.) might be of help. The parts are marked for this.

Grand martele bowing should be used beginning at (45).

March Past of the Kitchen Utensils

20th
1
difficult

R. Vaughan Williams

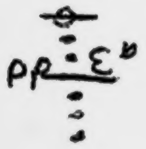
BRASS CRITIQUE

First horn must blend with woodwinds in opening. Trumpet must be predominant in measure 3; very short staccato sound but with plenty of tone. Horns must strive to match string pizzicato.

fff at measure 26 must be firm, but well-controlled - not strident. Insist that horns match viola and 2nd cornet at measure 37. In measure 45, style should be firm but very short, "clipped," well-marked staccato.

WOODWIND CRITIQUE

Clarinet - The parts get a little tricky from (30) on.
1st clarinet - For fast B to C# passages (3 after 35) (and 1 before 40), use either I or QT IM for C# whichever is easier. 1 before (40) finger D - (QTP).
2nd Clarinet - Hard passage at (45). For 3 measures at (45) use only chromatic F#, D#, and B.
It might be easier to feel the 5 groupings as groups of 2 and 3 rather than an even 5.

Bassoon - Finger 4th space G 

The bassoon goes to high C in bar (38). As this solo is doubled in the cello please leave out bassoon. This is the top of the range!

Oboe - Use Fork F in bar 16, bar 29 and 30. Don't clip staccato notes too short.

Piccolo - The tendency will be for too much separation in staccato. A line over each staccato note may help overcome this problem.
At (38) trill with D# triller C to D - same at (40).
Triplet figure at (41) - more length on quarter note than eigth note.

Flute - Simple part. Same comment as piccolo concerning triplet rhythm.

PERCUSSION CRITIQUE

Timpani, bass drum and cymbals stop sound immediately after the eighth note in measures 10, 26 and in 2nd ending.
Triangle must match rhythm of the muted trumpet in measures 37-40.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. **Détaché lancé** -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a **martelé** without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. **1-2 pattern** means 12 3 4.
2. **2-3 pattern** means 1 23 4.
3. **3-4 pattern** means 1 2 34.

} **The basic finger patterns**

4. **Extended** or **All-whole-step** or **whole-tone pattern** means 1 2 3 4, i.e., no fingers are placed closely together.
5. **1''23 4 pattern** indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. **12''3 4 pattern** -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. **1 23''4 pattern** -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or **flautato** -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. **Natural harmonics** -- produced by touching an open string.
2. **Artificial harmonics** -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (*spun tone*) -- the long sustained tone. The best *point of contact* is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and *sounding point*. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see *point of contact*.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The *flying spiccato* is a series of *spiccato* notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small *martelé* strokes are to be executed on one and the same bow stroke. (Also called *solid staccato* and *martelé staccato*.)

1. *Rapid* or *nervous staccato* -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. *Flying staccato* -- performed in the same manner as the *solid staccato* except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- *flying staccato* (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, *sul tastiera*, or *sur la touche* -- see *flautando*.

SIGNS:

1. Dots may mean any form of *détaché* or any type of staccato bowing.

2. Dashes may mean *detaché* or *detache porté*.

3. Dashes and dots combined may mean *detaché lancé*, a modified *spiccato* or a modified *martelé*.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean *staccato*, *flying staccato*, *flying spiccato*, or *ricochet*.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

BARTOK SUITE

20th-2
difficult

arr. Serly

Bartok Suite

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of *Peter and the Wolf*.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of *Finlandia*.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

BÉLA BARTÓK

b. Nagyszentmiklós, Hungary 25 March 1881
d. New York City, USA 26 September 1945

The world had never known what Hungarian music was really like until Béla Bartók started out on his tremendously exciting adventure of collecting Hungarian folk music. For eight years he recorded, wrote down, or memorized the indigenous song and dance of every locality he visited. Sometimes alone, sometimes with his fellow musician, Zoltán Kodály, he soon discovered that all Hungarian music was not just gypsy music. It was a whole new world to him and he used this treasure house of melodies when he composed his six famous string quartets.

His mother had encouraged his musical training as much as possible with her meager schoolteacher's salary, but Bartók managed to study at the Liszt Academy in Budapest and was later professor of piano at the Academy.

He was an excellent pianist, and his 1927 trip to the United States was sponsored by Baldwin Piano Company. His work was not enthusiastically received and the audience attitude did not change much thirteen years later when he came to New York to live.

The last years of his life were very unhappy. For three years he was ill with leukemia, but managed to write some of his most compelling music during this time. To save time he devised a system of shorthand, later to be decoded by his friend, Tibor Serly; he even asked his own son, Peter, to help in marking tempi, dynamic, and incidental markings. Even with his preparation, death took Bartók before he could finish the last seventeen bars of his piano concerto.

Bartók did not live to know any general acceptance of his music. Within two years of his death several all-Bartók cycles were performed in different cities. Within five years most of his important works were available on phonograph records. Today he is recognized as one of the most significant and individual composers of the twentieth century.

Bartók's music is not easy to listen to but it is dynamic music that grows on the listener, compelling him to absorb, and finally to accept with love. His style is discordant, rhythmically barbaric, intense and dramatic.

Works:

Concerto for orchestra
6 String quartets
Piano music
3 Piano concertos
1 Violin concerto
1 Viola concerto
Divertimento for strings

Bartok Suite

20th
2
moderate

Bartok
arr. Serly

The *Bartok Suite* as arranged by Serly comes from *Ten Easy Pieces for Piano* by Bela Bartok. The first number is a *Peasant Song*, a slow $\genfrac{}{}{0pt}{}{2}{2}$ metre piece done in octaves by Bartok for the piano.

The second number is called *Evening in the Country* (Transylvania in the recording). In this music Bartok used the Aeolian mode, one of the ecclesiastical modes found in ancient Hungarian folk music. The Aeolian mode is the natural minor. Bartok used an interesting device of a pentatonic tune for the two contrasting themes - one rubato, the other vivo, non rubato. The pentatonic tunes (built on five tones) are quite easy to find.

The *Bear Dance* is run through with rapidly repeated single notes, above and below a rustic dance-tune which is blocked out in chords. *Slovakian Dance* is the concluding part of the Suite.

The arranger is Tibor Serly, composer, teacher and conductor who has lived in New York City most of his life, having been brought here in 1903 when he was three years old. While completing his preliminary education in the public schools, he received his early musical instruction from his father, Lajos Serly, who was a well-known Hungarian composer and former conductor of the National Light Opera in Budapest. In 1921, Tibor Serly went abroad to complete his musical education. He studied composition and orchestration under Zoltan Kodaly, Leo Weiner, and Hans Koessler, and violin under Jeno Hubay. There, too, commenced the association with Bela Bartok which resulted, after a long friendship, in Serly's being entrusted with the completion of the last bars of Bartok's *Third Piano Concerto* and the entire completion of the Viola Concerto commissioned by William Primrose...a work which at Bartok's death was left only in sketch form.

Before giving up active playing in 1938 to devote his time to composing and teaching, Mr. Serly had been a violinist with several of our major symphony orchestras, including eight years with the Philadelphia Orchestra under Leopold Stokowski. He was also an original member of the NBC Symphony under Arturo Toscanini. His other works include a *Symphony*, *Sonata for Solo Violin*, *Concerto for Two Pianos and Orchestra* and a *Concerto for Trombone and Chamber Orchestra*.

Bartok Suite

20th
2
moderate to difficult

Bartok
Arr. Serly

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
- First violin -- 1-2, 2-3, 3-4, ext.; 1st finger extension.
- Second violin -- the same.
- Viola -- 1-2, 2-3, 3-4, ext.
- String bass -- 1st finger extension (pivot).
- Cello -- lowered extensions.

Positions:
- First violin -- I, II, III, IV, V, VI. Viola -- I, II, III.
- Second violin -- ½, I, II, III, IV, V. Cello -- I, II, III, IV.
- String bass -- ½, I, II, II½, III, III½.

Bowing: Legato, lifted bowing, sonfile, flying staccato, spiccato, colle, portato, sautille, sustained martele, flying spiccato.

Pizzicato: R.H., single-notes, double-notes, triads.

Ornaments: grace-notes (1st violin part).

Tremolo: 32nd note tremolo (P).

Dynamics: P, mP, mf, piuf, f, ff, <, >, dim., sfz.

Rhythms: triplets against duplets (after (20) in No. 3).

Meters, tempos and tempo changes: 2/2, 4/4, 3/4, alternating 4/4 and 3/4,
𝅗𝅥 = 60, ♩ = 132, ♩ = 80, 𝅗𝅥 = 104.

Double-notes: 1st violin --
1 1 1 2 1
3-m3, 2-P4, 1-P5, 1-M6, o-M6.

2nd violin --
1 1 o 2 o 1 1 o
1-P5, o-M6, o-P5, 1-m6, 2 - m3, 3-M3, o-m6, 3-M2,
3 1 1 1 2 4 o
0-P8, 3-m3, 2-P4, 2-A4, 1-M6, 2-M7, 1-P4.

viola --
o 1 3 o o o 2 3 1
2-M3, 2-A4, 2-M6, 1-P4, o-P5, 1-M2, 2-P5, 3-P5, 2-P4,
2 1 1 1 2 3 1 2
o-m7, o-m6, o-M6, 3-M3, 4-M3, o-P8, 1-P5, o-M7.

cello --
1 o 3 4 4 1 3
1-P5, o-P5, 3-P5, 4-P5, o-P8, o-M6, o-M7.

Bartok Suite

GENERALITTIES cont.

```
                       2           2          2            o
Chords:  1st violin -- 1           1          2            1
                       o -G Major, o-G Major, 1- C# minor, 2-quartal triad.
                       o  1          2          1          2          2
         2nd violin --    o          1          1          1          1
                          o-G Major, o-C Major, o-E minor, 1-E minor, o- G Major,
                             3           2
                             2           1                 =
                             1-C# minor, o-C minor.
         viola -- 2           2            o           2           2
                  1           2            2           1           1
                  o-F Major,  1-Bb Major,  3-F Major,  1-C# minor, 1-A minor,
                     o
                     2
                     1-quartal triad.
         cello --  1           2          2
                   o           1          1
                   o-G Major,  o-C Major, 1-C# minor
```

Harmonics: 1st violin -- mid-string E.
viola -- mid-string A and D
cello -- mid-string C, D, A
string bass -- mid-string D

Signs: <, >, /, ..., ^, ⊓, V, ⌒, 𝄐 //, 𝄐, ^.

Vocabulary: divisi, forte, piu forte, unison, sforzando, mezzo forte, diminuendo, allegro, broad spiccato, pizzicato, arco, mezzo piano, volta subito (v.s.), crescendo, subito piano, crescendo molto, poco ritardando, lento, rubato, allegretto, non rubato.

Comment: viola part makes use of treble clef.

Bartok Suite

PARTICULARS

1. Peasant Song -- all string parts generally move together. The style is a very well sustained legato at a relatively high dynamic level. The quality of tone and the sostenuto style present the problems. Except for the high notes in the 1st violin, the fingering was determined through the demands of smoothness and the need to produce a consistent quality of tone. The parallel 4ths and 5ths, beginning 1 before (10), must be very well tuned.

2. Slovakian Dance -- 4 before (10): flying staccato in all string parts. The bow should not leave the string until after the sounding of the first 8th-note.
The fingering in the viola part is designed to make use of the stronger fingers as well as to keep the tone quality consistent.

2 and 1 before (10): all string parts -- spiccato, but broad - not the "pecky" type. The bow should barely leave the string.

3 and 2 before (50): the strings (except for the bass) enter canonically. Each section should understand how its part relates to the others.
viola -- treble clef.

Last 3 measures: inaudible bow change necessary on the sustained notes. Last two notes colle to get greatest possible accent.

3. Evening in the Country -- Beginning to (10): Tremolo (piano) in the 1st and 2nd violins in the upper 1/3 of bow. The rubato melody, viola and cello parts, should be very expressive with good clear emphasis to make the melody stand out. The conductor, of course must dictate the rubato.

(10): 1st violin -- crisp but not too short spiccato bowing at the middle of the bow. The dotted quarter-note should move the bow to the frog, the half-note dictates movement back to, but not beyond, the middle. The following 8th-note is slurred on to the ⊓ but jerked slightly to begin the spiccato anew.
Two fingerings are given for 4 and 5 after (10): Neither is utterly comfortable but each has its advantages. The upper one makes more use of the brighter E string; the lower one does not require such quick shifting. This is a good passage for the teaching of shifting among II, III, and IV positions.
3 middle parts -- the pizzicato punctuation is quite important. The players should play as many of the double-notes and chords as they are capable of doing.

Lento rubato after (20): the triplet accompanying figures should be spiccato but with not much separation and with very little lifting of the bow.

Bartok Suite

PARTICULARS cont.

1 before (45) and similar places; use detache porte for the syncopations in order to make them clear.

4 before the end: string bass -- extend (pivot) 1st finger so that the notes B and D can be played without a shift.

3 before the end: viola, cello, string bass -- inaudible bow change is required.

4. Bear Dance -- Beginning: 1st and 2nd violin -- Since the tempo creates quite rapid 8th-notes (played sautille), the 1st two notes (16ths) are likely to be played twice as slowly as they should.

5th measure: this melody must be played very incisively. Since the bow leaves the string between each note some players will be quite likely to bounce the bow placidly instead of giving each note the strong attack it requires.

5 before (30): cello -- stay on the D string starting in IV position to avoid rawness of the open A &to keep a consistent tone quality. At 3 after 30, let the open D string ring along with the fingered D on the G-string. This applies also to the string bass 3 before 40.

5 after (70): 2nd violin -- finger G^b as if it were F#. Stay on the G string during most of the crescendo and to the climax for more power.

5 before (80): viola -- to avoid the dangerous intonation problem in taking the perfect 5th with the same finger, use II position as indicated.

2 after (100): 1st and 2nd violins and viola -- last two quarter-notes flying spiccato but do not take bow beyond the middle so that the following whole-note (only 2 beats) will not be started with a chattering.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge (▾) often means martele or a martellato execution.
14. The sign, x (or ∩, or ∪), means an extension of one half-step.
15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ♀ indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
    - a. Fr. -- near the frog of the bow.
    - b. M. -- near the middle of the bow.
    - c. Pt. or tip. -- near the point or tip of the bow.
    - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

Bartok Suite

20th
2
moderate

Bartok
arr. Serly

BRASS CRITIQUE

Brass parts are not difficult in this work but care must be taken to preserve correct style.

In Peasant Song insist on full rich tone without force and with good tuning.

In Slovakian Dance 8th notes must be well separated and played in "clipped" style.

Evening in the Country presents a tuning problem in measure 19. Low C# in trumpet must be "lipped" quite low. Theme at 41 should be broad and full.

Bear Dance must be played in very short staccato with special emphasis on accented half-notes.

WOODWIND CRITIQUE

Clarinet - Evening in the Country First clarinet 5 after (20) finger C# QTKL. This is difficult because of register crossings and the key.

In the Bear Dance the second clarinet should always alternate little finger keys. Fourth space Eb is preceded by Db or B; Db several times.

Bassoon - Play very legato, use "da" syllable, not "ta." Use "da" for staccato low D, "ta" for staccato on 3rd line D. After (70) use little finger G#, thumb F#. This is only in Bear Dance.

Oboe - In Slovakian Dance use Fork F in conjunction with Eb and D.

In Evening in the Country, after (20) keep throat very open to facilitate motion across break.

In Bear Dance use Fork F fingering in E# in first bars, in conjunction with C#.

Flute - In first number phrase in 2-bar sections or flutist will breathe more often. High G entrance 3 bars from the end may need more volume than mp. In final movement, the flute part is tricky; will take much practice.

Bartok Suite

PERCUSSION CRITIQUE

Peasant Song - Seven measures after 10 and eight measures after 20 the timpani pitch is in unison with the basses. Use soft or medium soft sticks.

Slovakian Dance - Snare drum throughout is in unison with the strings. Play near rim (about 1 to 2" from rim) to achieve pp.

Seven measures after 40 the bass drum is in unison with the ensemble.

Four measures after 60 cymbal must be played secco.

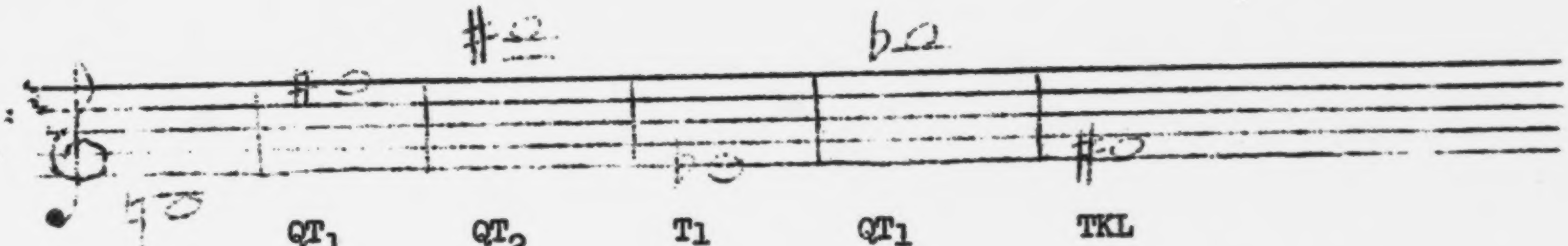
To facilitate the bass drum roll in the third measure from the end the bass drum may be tipped on its side and played with timpani sticks.

Evening in the Country - At 30 snare drum play near rim (as above) for pp. Bass drum use a small firm beater.

Bear Dance - Opening rim shot should be played with left stick resting on the rim of the drum with the bead of the stick in the center. Strike left stick with right stick about 2" from the rim. Bass drum in the third measure should use a soft beater. Observe all note values. For example, the sound of an eighth note should be stopped on the following rest. Triangle notes marked ◇⌒ let ring.

CLARINET

Chromatic Fingerings



	QT_1	QT_2	T1	QT1	TKL
T					
1	2	3	2	2	
2	3	4	J	J	
3	4	H			
4	H	A			
H					

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

DER ROSENKAVALIER

20th-2
difficult

STRAUSS

arr.
Perry

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of Peter and the Wolf.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

RICHARD STRAUSS

b. Munich, Germany 11 June 1864
d. Garmisch-Partenkirchen 8 September 1949
(Bavarian Alps)

Richard Strauss was one of the few musician-composers of his time who received a thorough academic training as well as musical instruction. His father was a celebrated horn player who was an avid anti-Wagner musician and tried to influence his son in the same direction. Later in life Strauss became a passionate Wagnerite and championed his music.

While Strauss was at the University of Munich he was made assistant conductor to Han von Bülow, one of the first in the long line of virtuoso conductors. Hans von Bülow was attracted to young Strauss' music and commissioned him to write a suite for the orchestra. Through von Bülow's recommendation, Strauss was given the job of Kapellmeister of the opera at Munich.

Strauss married a young singer and enjoyed a happy, satisfying home life. Soon he was called to Berlin for a twenty-year appointment as Conductor of the Royal Opera. The success of his own music was helped by his concert tours which took him all over Europe and even to America.

Strauss demonstrated to the world the defiance of an old man who had found his place in the world and knew where it was. During World War II Hitler had banned all non-Aryan music but Strauss refused to dismiss his Jewish librettist, Hugo von Hoffmannsthal. This defiance between Strauss, the respected old man of German music, and Adolf Hitler went right on but Strauss lived peacefully at his villa in the Bavarian Alps. There the American soldiers found him still writing music at the age of eighty-one. In 1948 the grand old man died with a whimsical note, "I have had a fine time in life, much of it spent in explaining that I am not the man who wrote the Blue Danube."

To be a successful business man, to have a happy marriage, to keep calm when all other musicians were on tenterhooks, these were unique characteristics of a musician. Perhaps the Romantic movement needed the cool, calm intellect of such a man as it moved dangerously close to sentimentalism.

Richard Strauss pursued the Romantic style to its utmost limits in his tone poems and stage works. Most of his work was with the Symphonic poem, a technique well-developed by Franz Liszt. The symphonic poem is developed from a literary basis - from suggestions outside the realm of music. This was truly program music - music to tell a story, draw a picture.

Works:

15 Operas - Salome of the Bible
Der Rosenkavalier
Choral works
Symphonic poems, Tone poems - Til Eulenspiegel's Merry Pranks
Macbeth Don Quixote Don Juan
Death and Transfiguration
Thus Spake Zarathustra
Ein Heldenleben
Chamber music
Vocal music

Der Rosenkavalier

20th
3
easy

Strauss
Arr. Harold Perry

A comedy for music is the best way to describe Richard Strauss' "Der Rosenkavalier". The plot is rather simple; a young man disguises himself as a maid with whom an elderly Baron "falls in love." But true love wins out, all disguises are thrown off and the story ends happily. The music not the text makes this a famous opera.

The captivating music makes frequent use of the ever-delightful waltz. This opera is in an entirely different vein than that in which the Strauss of the Symphonic Poems wrote. The atmosphere is light and romantic; truly delightful music.

The story goes that Richard Strauss, being mistaken for the waltz king, Johann, was asked to autograph a copy of "The Beautiful Blue Danube." Without a smile he took his pen and wrote,

> "A delightful piece of music. Not, I'm sorry to say, written by me."

Signed,
Richard Strauss

Melodies from "Der Rosenkavalier"

20th
Mod.

~~Robert~~ Strauss
Arr. Perry

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
- 1st violin -- ext., 1-2, 2-3, 3-4, 1-2-3.
- 2nd violin -- 1-2, 2-3, 3-4, 1-23, 2-3-4, first finger extension. 1 to 4 contraction (d4).
- Viola -- 1-2, 2-3, 3-4, 1-2-3, first finger extension.
- Cello -- Lowered extensions.

Positions:
- 1st violin -- ½, I, II, III, IV.
- 2nd violin -- I, II, III.
- Viola -- I, II, III.
- Cello -- ½, I, II, III, IV.
- String bass -- ½, I, II, III.

Bowing: legato, detache, detache porte, lifts, detache lance, colle, hooks.

Pizzicato: None

Ornaments: grace notes.

Tremolo: None

Dynamics: p, mp, mf, f, p espr., <, >, cresc., dim.

Rhythms: triplets

Meters, Tempos and tempo changes: C, 3/4, un poco largo (♩= 60), L'istesso tempo un poco sostenuto (♩=68), andante tranquillo (♩=69), tempodi valse (♩.= 44), Piu mosso, Piu commodo poco rit., atempo.

Double-notes: 2nd violin --
2 1 o 3
1-M6, o-M6, o-P5, 2-m6.

Viola --
1 2 o o o o o o 3
o-M6, o-m7, 3-M2, 2-m3, 1-d5, 1-P4, 1-m3, o-P5, o-P8,
1 2
3-m3, o-m3.

Cello --
1 1 o o o
1-P5, o-M6, o-P5, 1-P4, 3-m3.

Chords: None

Harmonics: 1st violin --mid-string A.
Cello -- mid-string G.

Melodies from "Der Rosenkavalier"

GENERALITIES cont.

Signs: y, ⌒, <

Vocabulary: espressivo, crescendo, diminuendo, piano, forte, mezzo forte, mezzo piano, major, minor, slur, hook, tie, see also under Meters, tempos, etc.

Comment: Most of the time the strings play legato but it is a broad and very brilliant legato that is needed. To produce this style, the point-of-contact must be some what nearer the bridge with the feeling of good friction between bow and string. Since the bow does very little articulating, it remains for the left hand to accomplish most of the rhythmic accuracy and clarity of enunciation demanded. Finger motions may need to be checked for enough percussivenuss and for the ability to use plucking motions as the fingers leave the string. Vibrato, of course, is really an essential to the performance of this composition.

Melodies from "Der Rosenkavalier"

PARTICULARS

First complete measure: all string parts -- use very broad detache porte bowing to give style to the separate quarter-notes.

Introduction: Viola -- use III and II position to keep part mostly on the D string.

2 before (1): II position in the 1st violin to keep the A string quality.

(1): 2nd violin -- use II position to stay on the D string. Later, 3 and 2 before 2, III position is used to allow the stronger 2nd finger to play A and D.

Viola and Cello -- easy double-notes.

String bass -- II position is used beginning with 2nd measure to keep tone more consistent (use of the open A would most likely cause an unwanted accent on beat four).

1st violin -- the use of II, III, and IV positions is to avoid an open A and to keep the melody as much on the D and A strings as possible.

(2) to (5): 1st and 2nd violin -- the use of III position is to make possible more vibrato and expressiveness.

1st violin -- the E# just before (3) is best taken with 2nd finger to avoid a smear.

Viola -- III and II positions used to keep the part mostly on the C string until (4). Check the playing of the easy double-notes at (4).

Cello -- fingering designed to obtain as much expressiveness as possible. I, II, III, and IV positions are used.

String bass -- same as cello except positions are ½, I, II and III.

(5) to (6): 1st violin -- melody begins with a somewhat melancholy flavor (IV position ⟶ III position, D string) but changes to a quite bright and gay 2nd half with grace notes and leaps (I and III positions A and E strings).

2nd violin -- doubles the 1st part but in harmony - begins in II position.

Viola -- uses II position.

Cello -- the string crossing may present some students with problems of playing the notes evenly. They might need some special help. Uneven string crossings of this kind are usually due to the bow being removed too far from the string to which it must return. The bow should be very nearly on two strings even though only one is being played on at a time. This passage can take a little more time to learn because it is a mixture of single-string and double-string playing and the resulting problems of coordination are more complex.

String bass -- open string pizzicati ring much longer than stopped ones, so most G's and D's are II position using a finger.

(6) to (8): 1st violin -- This melody has a wide range and wide leaps. Quite a bit of shifting is called for to avoid awkward string crossing and to keep the tone smooth and consistent. I, III and IV positions are used. The bow should lift after the first note of the 7th measure. Do not shorten the note much, however.

2nd violin -- one short spot in II position and another in III position.

Melodies from "Der Rosenkavalier"

PARTICULARS cont.

Viola -- 2 places are in III position and one makes use of a first finger extension.
Cello -- Quite a lot of II position to limit the use of the open D and to avoid awkward string crossings. Players should be sure to observe the 8th-rests but without chopping off the ends of the notes. When using the lower half of the bow, lifting the bow slightly is the surest way to get a good release.
String bass -- Players with large enough and/or flexibile enough hands may be able to play the minor third B D without shifting.

(8) to (9): 1st and 2nd violins -- a little III pos. is used but the item needing practice and extra care in execution is the crescendo to piano at the 6th to the 7th measures. The 6th measure is up-bow making the first note of the P down-bow. String players need just a split second of silence to lighten the bow. This bit of time also allows the forte to "clear" making the initial part of the P audible and more noticeable.
Viola -- crescendo to P also but crescendo is down-bow making the basic problem a little easier to execute. The cresc. is more difficult however. The fingering makes the accuracy of pitch easier and there is no sliding of fingers.
Cello -- open strings are difficult to make expressive, so IV position is used. The same cresc. to P problem is here also bowed as in the Viola part.
String bass -- II position used to make vibrato and more expressiveness possible.

(9) to (11): 1st violin -- the shift to 1st position and to ½ position keeps the melody on the E string. Strauss loved the beautiful quality possible on the Violin E, also, the tone is more consistent.
2nd violin -- the alternate (upper) fingering, II pos., has the advantage of a stronger, more expressive finger for the sustained E's.
Viola -- III position used so as to stay mostly on the D string.
Cello -- The fifth line A's should almost all be taken with a finger. IV position is indicated 4 and 5 before (10) because of the need for vibrato and a more subdued quality, but the C# will probably need extra care to make it in tune.
String bass -- The notes played arco should sound nearly like strong pizzicato. Use colle bowing.
1st and 2nd violins, viola and cello -- The 8th-notes 3 and 5 before (10) should be played with a nicely biting saltato (flying spiccato).

(11) to the end: all string parts -- The ties and paired slurred 8th notes present the problem, solved by hooking, of markedly unequal durations for what would have to be, if regular bowing were used, equal bow lengths. The hooking should not involve much separation of tie from 8th-note pair. Note the change of dynamics on the anacrusis to the last note.
1st violin -- The A's played as harmonics present a nice contrast to those played normally.

Melodies from "Der Rosenkavalier"

PARTICULARS cont.

2nd violin -- the chromatic passage 7 before (12) would not be clean if sliding fingers were used. Maybe this passage should be brought out?
Viola and Cello -- the pizzicato double-notes may be divided or played in unison. II, III and IV positions used in the Cello part and III pos. in the Viola part to make use of stronger fingers.
String bass -- II and III positions used for expression and quality. Some hands may be able to make the F# → A an extension.

Der Rosenkavalier

20th
3
easy

Strauss
arr. Harold Perry

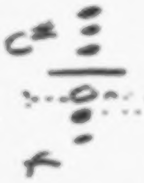
BRASS CRITIQUE

Brass parts are quite easy in this arrangement. The only possible trouble might come in the key signature in trumpet. Be sure to play D#.
Cues should be played only in absolute necessity. One measure before (10) trumpet should be predominant.

WOODWIND CRITIQUE

Clarinet - Three measures before (9) the first clarinet should use chromatic F# on second F#, not first. At (9) and 4 after (9) use right hand B followed by left hand B#. Same thing at (10).

Bassoon - Play low E in 3rd bar with p p key on to slur more easily to Fork E^b. Use syllable "du" to tongue low E♭. Use large amount of half hole on all 4th line F#.
Play C# 2nd bar of (5) for more projection.
Use whenever full sound is needed on C#.
Second bar of (11) play low D with thumb
on p p key for easy slur to 3rd line D.



Oboe - In solo at (5) use C# trill key for grace note C#; add it to B ♮ fingering. Trill key is located between 2nd and 3rd finger of L. H. Use Fork F fingering 3 before (11).

Flute - Solo at (1) needs breath markings. Phrase is quite long and flutist might tend to breath at end of each slur, spoiling the line. At (4) use "d̆u" tongue and blow through each note; no break in breath. Again watch phrasing and breath.

PERCUSSION CRITIQUE

Timpanist tr 〰 indicates a timpani roll. The timpanist may check his pitch (the E^b which was changed to a D) by listening to the low strings as he plays his roll 6 measures before 4. The last three measures the timpanist must muffle the drums on beat two of each measure.
Snare drum 9 to 11. The rhythm accompaniment is in unison with the trumpets and the first horn. Snare drum should match the style of the brass. 9-11 snare drum play about three inches from the rim to achieve the Piano dynamic marking.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a marteló without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge (▾) often means martele or a martellato execution.
14. The sign, x (or ⌒, or ◡), means an extension of one half-step.
15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ϙ indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
    - a. Fr. -- near the frog of the bow.
    - b. M. -- near the middle of the bow.
    - c. Pt. or tip. -- near the point or tip of the bow.
    - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

FOUR DANCES FROM FACADE

20th-4
difficult

WALTON

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of Peter and the Wolf.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

WILLIAM WALTON

b. Oldham, Lancashire, England 29 March 1902

Again we have a prominent musician-composer who began his career as a soloist in a boy's choir. William Walton sang in the choir at Christ Church, Oxford, but was later expelled because he neglected his academic studies. He was spending all of his time studying music.

His acquaintance with the Sitwell family was the beginning of his fame as a composer. He took some highly clever, nonsensical poems of Edith Sitwell's and set them to music. This Facade, an amusement of the high-jinks kind but still of good quality music, was an immediate success with the London audiences.

Walton's career was briefly interrupted during World War II when he served in the ambulance corps. He also wrote music for documentary films used during the war.

Writing movie music has been one of his biggest jobs. Shakespeare lovers will appreciate Walton's music written for Hamlet and Henry V.

In 1951 Walton was knighted and gradually assumed the position in English music held up to the 1950's by Ralph Vaughan Williams.

Walton's orchestrations are brilliant; his rhythms are vibrant; his melodic line long and flexible. His harmonic and contrapuntal writing is detailed and sometimes complex. His technical astuteness is combined with a sensitivity of expression and deep emotional content. He writes in a definite English style with a strong sense of tonality.

Works:

Orchestral music - Facade
Shakespeare Suite
English motion pictures - Hamlet
Henry V
Marches - Crown Imperial for coronation of George VI (1937)
Orb and Sceptre for coronation of Elizabeth II (1953)
Concerto for viola and orchestra
Concerto for violin and orchestra
Vocal works
Chamber music

Four Dances from Facade

20th
4
difficult

William Walton
arr. Goehr

Walton's friendship with the famous Sitwell family was responsible for his success with Facade when it was performed in 1923. When Facade was played the orchestra was hidden behind a painted curtain on which there was a huge face painted with an opening through which the poet spoke. There were sixteen of Edith Sitwell's poems in the original setting; later Walton took five dances and made them into a suite - the polka, valse, Swiss yodeling song, tango, and tarantella.

The nonsensical words served as an excellent companion to Walton's charming music. Audiences since then have been amused as well as appreciative of this happy combination of sound and verse.

In the Goehr arrangement, the four dances are: Polka, Tango, Popular Song, and Tarantella.

Polka

by Edith Sitwell

"Tra la la la la la la la
La la!
See me dance the polka,"
Said Mr. Waggs like a bear,
"With my top hat
And my whiskers that -
(Tra la la) trap the Fair...."

Mr. Goehr who arranged this set of Four Dances studied under Schoenberg. He is on the staff of Morley College in London. He is a composer of radio, theatre and film music as is also William Walton.

The recording is an Angel production of the Royal Philharmonic Orchestra with Sir Malcolm Sargent, conducting.
Side 1 Band 4 and 7
Side 2 Band 1 and 2

Four Dances from Facade

Walton
Arr. Goehr

20th
4
difficult

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 1-2-3, 2-3-4, 12'34, 2-3-4, 1-2-3-4; 4th finger extension.
- 2nd violin -- 1-2, 2-3, 3-4, ext., 1-2-3 , 2-3-4, 1-2-3-4, 1st finger extension.
- Viola -- 1-2, 2-3, 3-4, ext., 1-2-3, 2-3-4, 1st finger extension, pivot fingering for chrom. scale.
- Cello -- lowered extension, upward extension.
- String bass -- lowered extensions.

Positions:
- 1st violin -- I, II, III, IV, V, VI, VII, VIII, IX, X, XII.
- 2nd violin -- ½, I, II, III, IV, V.
- Viola -- ½, I, II, III, IV.
- Cello -- ½, I, II, III, IV, V, VI, VII, VIII, thumb.
- String bass -- ½, I, II, II½, III, III½, IV, V.

Bowing: Spiccato, collé, accented détaché, détaché, legato, martelé, legato string crossing - paired 16th-notes, hooked dotted rhythms, linked bowing, portato, lifted bowing.

Pizzicato: R.H., L.H. (open G in cello part).

Ornaments: Long trill, single grace-notes, short trill, double grace-notes.

Tremolo: bowed 32nd-note.

Dynamics: PP, P, mP, mf, f, ff, sffz, < >, >, <, sfz, molto <, fP.

Rhythms: syncopation, dotted rhythms, tango and jazzy rhythms, duplets in 6/8.

Meters, tempos and tempo changes: 4/4, Allegro, 2/4, andante, doppio movimento, tempo primo, grazioso, 6/8, allegro molto, 3/4.

Double-notes: 1st violin --
2 2 2 o 4 3 2 1
2-P5, 1-m6, 3-d5, 3-m3, 1-P8, 1-m7, 1-M6, o-P8,
2 3 3 3 4 2 3
o-unison, o-P8, 2-M6, 3-P5, 3-m6, 1-M6, 4-P4,
1 3 o 1
o-m6, 2-A5, o-P5, 1-P5.

Four Dances from Facade

GENERALITIES cont.

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Double-notes: 2nd violin -- 3     4     1     4     2     2     1    1
                            2-M6, 2-m7, 3-M3, 1-P8, 1-m6, 2-P5,1-P5, 2-d5,
                             4     3     o     2     3     3     3     2
                             3-m6, 3-P5, 1-d5, 3-d5, 1-m7, 1-d7, 2-m6, 3-A4,
                            1     o     4     o     1     2     2     2     o
                            2-P4, 1-d5, 2-A6, 1-P4, 2-A4, 1-d7, 1-d5, 3-A5, 2-M3,
                            2     3     o
                            1-M6, o-P8, 2-m3.
              Viola -- 1     1     4     4     3     2     1     2     1
                       2-P4, 2-M3, 1-P8, 2-m7, 2-M6, 1-m6, 2-A4; 3-d5, 1-P5,
                        3     3     2     4     1     2     o     3     1
                        0-P8, 2-m6, 3-A4, 3-M6, 2-d5, 2-P5, 2-M3, 1-m7, o-m6,
                       2     1     4     2     3     1
                       1-M6, o-M6, 3-A5, 1-A5, 1-M6, 3-m3.
              Cello -- 2     1     2     3     2     1     4     4
                       2-P5, 3-P4, o-M6, 2-m6, 3-d5, 1-P5, o-P8, o-P.unison,
                        1     2     2     4     4     2     1     1
                        o-M6, 1-m6, 4-P4, 4-P5, 1-m7, o-m7, o-P8, 1-P5,
                        1     4     4     o     1     3
                       2-P4, 3-m6, 2-M6, o-P5, 2-A4, 1-d7, 2     3     3
                                                          1-M6, 1-M6, 3-P5.

Chords:  1st violin -- 4B  3          3          3          3
                       3D  2          3          2          3
                       2F#, 1-Ab Major, 2-Db Major, 1-E Major, 2-A Major.

         2nd violin -- 2          4          3          2          2
                       2          3          2          1          1
                       1-B Major, 2-E Major, 2-B Major, 1-E Major, o-G Major,
                        2          3          2          Eo  o
                        2          2          1          B2  2
                        1-Ab Major, 2-Db Major, 1-E Major, D#1, 2
                                                             1-E Major.
         Viola -- 2        3         1        E-1  3         3
                  3        2         o        Bb-2 2         3
                  1-D# dim., 2-E Maj., o-G Maj., C-o,  1-Ab Maj., 2-Db Maj.,
                   2               2                    1
                   o               o                    o
                   o-C Maj. (broken), 1-C# dim. (broken), o-C min. (broken),
                  4                 3                   3
                  3                 2                   2
                  2-G Maj. (broken), 1-F# Maj. (broken), 1-G Maj. (broken),
                   1                 2          A-o  A-o
                   o                 1          E-1  F#-2
                   o-G Maj. (broken), 1-E Maj., A-1, B-2.
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Four Dances
from Facade

20th
4
difficult

William Walton
Arr. Goehr

BRASS CRITIQUE

Polka - Tuning and style will both be difficult in this score. Horn articulation in opening must be very sharp and decisive but controlled. Not hoarse or strident. All melodic intervals must be tuned slowly until players become familiar with each.
Tango - Dotted and figures must be played very decisively. Separate all accented notes from each other. Trumpet solo at (G) must be rather whimsical and with a slight vibrato.
Popular Song - Style is again rather whimsical. Must be done in 1920 jazz style. Dynamics are vitally important. Suggest that all players listen to recording of this work.
Tarantella - Third trombone must have F attachment for passage at (T). Be sure E slide is extended for the B .

WOODWIND CRITIQUE

Clarinet - **Polka** -- In sixth measure the 2nd clarinet fingering for B is Q O M. 3 before (A) use chromatic F#.
Tango - 8 after (D) 2nd clarinet uses chromatic F#. 1st clarinet 4 after (F) finger C# in trill QT 1 M. 1st clarinet 6 after (F) finger B# QT 23456A.
Popular Song - Alto Sax part is difficult. 1st clarinet 2 before (K) use left C#. 1 before (M) use chromatic F#. 3 before (N) finger F# QT 12456A.
Tarantella - 2 before (Q) use left F. 1 before (Q) use chromatic B. For 3 measures at (S) 1st clarinet finger D open.

Bassoon - **Polka** -- Bar 5 and 6 are practically impossible. Divide upper and lower notes between the two bassoons and cue into cello. Same 3 and 4 after (C). All F# below and within staff use thumb; G# little finger.
Tango - Play 4th space G
Use half hole on 5th line A^{b}.
Tarantella - Finger E^{b} 1 bar
before (U). This is very hard.

Oboe - **Polka** -- First bar before 4 is not feasible 8 va; it appears twice more. Section (A) is hard! 5 bars after C use C# triller.
Tango - Use "da" syllable for after (C).

Popular Song - Use L. H. E^{b} after C#. Two before the end use "ta" syllable and sigh into the horn; keep breath flowing.
Tarantella - High F 7 after (Q) is unrealistic. Can't be done!
This is a virtuouso oboe part!

Four Dances
from Facade

WOODWIND CRITIQUE cont.

Flute - Polka -- 16th passages are very complex fingerings; take down an octave if too difficult.
Tango - At (D) finger high D with C fingering plus D# triller.
Popular Song - Use "ta" syllable with constant breath as in slur for articulation.
Tarantella - The 8 va sections probably won't come off; take down an octave.
Double tongue the 16th notes before (U).
Quite a challenge!!

PERCUSSION CRITIQUE

Trap drums may be used on this composition.
Polka - Snare drum in unison with clarinets and horns in first two measures.
Five measures after B cymbal roll with snare drum sticks should be tied.
Timpani use medium hard sticks.
Tango - Snare first note and last play with hard timpani sticks.
Snare drum first note stick last note .
Timpani one measure before F, beat two stick .
Timpani use medium hard sticks.
Second measure after H bass drum, cymbal and timpani muffle on "and" of beat one.
Popular Song - Soft stick on cymbal should be a hard timpani stick or a vibraharp mallet.
Snare drum when part indicates "on the wood" play on rim of drum.
When the part indicates "nat" play on the snare drum head.
indicates triangle.

W.B. indicates wood block.
Last two notes of Popular Song triangle played with snare stick.
Tarantella - Four measures after O tr indicates roll.
Four measures before T snare drum rolls should be separated.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.

-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▾) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\genfrac{}{}{0pt}{}{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

LETTER FROM HOME

20th-5
difficult

COPLAND

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of Peter and the Wolf.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

AARON COPLAND

b. Brooklyn, New York 14 November 1900

A Brooklyn boy who made good is the way one could describe Aaron Copland. There was no unusual musical talent in Copland's family and no one thought it necessary to give him music lessons. When he was fourteen years old he decided to take piano lessons. His interest grew; he tried to study harmony by correspondence. Finally he was accepted at a music school for americans in Fontainbleau, France. There he studied with the famous Franch musician-composer, Nadia Boulanger.

Three years later he returned to the United States with a commission to write a symphony for organ and orchestra. His music attracted much attention and one of his most ardent supporters was Serge Koussevitzky, musical director of the Boston Symphony Orchestra.

Copland was doing better than he had even hoped. In 1925 he became the first musician to win the Guggenheim Fellowship, an award renewed for a second year. He then won a $5,000 prize in a contest sponsored by RCA Victor Company for his Dance Symphony.

He began to write scores for ballets out of American folk themes: Rodeo, Billy the Kid, and Appalachian Spring. He wrote for the movies, theater, radio, and public schools. His music has tremendous audience appeal and still maintains high standards.

Mr. Copland spends most of his time composing but he has done extensive traveling and lecturing. He has two unpublished pieces which should be released soon.

Works:

3 Symphonies
Music for movies - The Red Pony
Of Mice and Men
The Heiress
Our Town
3 Ballet scores - Billy the Kid
Rodeo
Appalachian Spring
Orchestral scores - El Salon Mexico
Dance Symphony
John Henry
Letter from Home
Connotations

Letter From Home

20th
5
difficult

Copland

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:

First violin -- 1-2, 2-3, 3-4, 123 4 pattern, 1-4 contraction (d4-EA^{b}). augmented 2nd pattern (12''34), 1st finger & 4th finger extensions.
Second violin -- 1-2, 2-3, 3-4, 12''34, 1st finger extension.
Viola -- 1-2, 2-3, 3-4,
Cello -- lowered and upward extensions.
String bass -- 1st finger extension (pivot).

Positions:

First violin -- ½, I, II, III, IV, V, VI, IX,
Second violin -- ½, I, II, III, IV, V, VI
Viola -- I, II, III, V
Cello -- ½, I, II, III, IV, V, VI, VIII
String bass -- ½, I, II, II½

Bowing: legato, detache, portato hook, accented detache, son file, portato, detache porte.

Pizzicato: R.H. - not rapid.

Ornaments: None

Tremolo:

Dynamics: PP, P, mP, mf, f, ff, fff, sff, less f, <, >, dim. ---, cresc.

Rhythms: syncopation

Meters, Tempos and tempo changes: C, $\frac{2}{4}$, $\frac{3}{4}$,

♩ = 88, 84, 72-76, 96, 100, 116, 120, 69; 𝅗𝅥=66. moderate to animated
rit, poco accel, poco rit.

Double-notes: viola (ad lib.) -- o- 1 2 1
2-m3, 3-M3, 4-m3, 3-m3

Chords: None

Harmonics: 2nd violin -- mid-string A & D; viola -- mid-string G; cello -- mid-string D.

Signs: C, <, >, ⊓, V, ⌒, >, ⌒., ʾ, 𝄐, --, ⌒, ⌒.

Letter From Home

PARTICULARS

Beginning: "_______, with simple warmth" implies the production of a mellow tone without edgeiness and a wider more relaxed vibrato. The first entrance of the strings is muted.
1st violin begins on the A string which is desirable to avoid the greater brilliance of the E string.
2nd violin goes into III pos. to take advantage of the warmer G string quality and to keep the quality more consistent.
viola begins in III pos. shifting to I pos. to keep the tone quality more mellow and consistent.
cello fingering is aimed at keeping as consistent a quality of tone as possible.

(10) to (15): doubly dotted quarter-note 16th-note patterns in the string bass part. These should stand out. The fingering is designed for smoothness and for avoiding shifts during slurs.

Measure 14: 1st violin -- begins in III pos. before going into II pos. because of the stress and also the greater sureness of pitch.
2nd violin -- III pos.-- stronger fingers, warmer tone.

Measure 18: fingering is the same whether loco or 8 va.
viola -- III pos. makes these pitches easier to find and smoother.
Do not shift for the notes D and C^b.

Measure 23: string bass -- the tie marks mean to make the pizzicato notes last the full duration of the note - vibrato might help.

(30) to (40): The cello part fits the C string well and should be played there to keep the quality consistent.

Measure 34 and at (50): make sure the rhythm and the 32nd-notes sound out clearly. The downward moving 32nds will benefit in clarity if they are almost plucked with the left hand fingers.
viola is in treble clef but should maintain the D string quality for the most part.

Measure (35): 1st violin -- III position so that the B (meas. 36) will not have to be slid into with 4th finger. The B should be played with 3rd finger as if it were C^b.

Measures 46 through 52: cello -- fingering is chosen to keep as consistent a tone quality as possible.

Measures 49 through 52: string bass -- fingering chosen to achieve a consistent quality of tone and smoothness of execution. Players should reach back for the B without shifting the hand.

(55): 1st and 2nd violins -- care should be taken to make sure that this unusual finger pattern (1-2 ' '3-4) is well done by all the players and that they understand its problems (2 half-steps, and an "augmented 2nd" spacing between fingers 2 and 3 -- the fingers least amenable to stretching). An alternative fingering might prove to be needed for some players but would involve some shifting of a difficult nature.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↷ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

CHORALE PRELUDE ON SILENT NIGHT

20th-6
difficult

BARBER

TWENTIETH CENTURY

1900 -

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Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

SAMUEL BARBER

b. West Chester, Pennsylvania 1910

No wonder Samuel Barber and Gián-Carlo Menotti have been such good friends. Each has similar backgrounds of musical family. Barber began studying piano at the age of six; at ten he attempted to write an opera, The Rose Tree.

Evidently some critics think Samuel Barber is still "attempting" to write opera when they reviewed his Antony and Cleopatra as it was presented for the grand opening of the Metropolitan Opera in the Lincoln Center (New York).

Barber has also been the recipient of many awards and honors: The Pulitzer Prize for his opera Vanessa in 1958 (Menotti wrote the libretto); a Guggenheim Fellowship in 1945; and a commission by the Air Forces for his Symphony No. 2.

Barber's style is distinguished by striking lyricism; his melodies are basically tonal, but he makes free use of chromatic techniques which verge on atonality in some of his later works.

Barber shares a home with Carlo-Gián Menotti at Mt. Kisco, New York, where each artist has his own private apartment or wing.

Works

Essay for Orchestra
Adagio for Strings
Opera: Vanessa
Vocal music: Dover Beach

Chorale Prelude
on Silent Night

20th
6
moderate-difficult

Barber

Just as the name implies, Samuel Barber has written a variation on the famous Silent Night melody.

Originally a chorale-prelude was a short piece for the organ, a brief preface to a hymn melody. Later it became a kind of fantasia on that melody. It is as a fantasia that Barber interpreted this Chorale Prelude. A fantasia is a work, flexible in form, allowing for complete freedom in presentation and elaboration of the melodic ideas. As one listens to Chorale Prelude on Silent Night the familiar melody can be heard in complete freedom as Barber wrote this original scoring.

Chorale Prelude
on "Silent Night"

20th
6
moderate

Barber

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4.
- 2nd violin -- 1-2, 2-3, 3-4, ext.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- lowered extensions.

Positions:
- 1st violin -- I, II, III, IV, V, VII, VIII.
- 2nd violin -- I, II, III, IV.
- Viola -- I, II, III, IV.
- Cello -- I, II, III.
- String bass -- ½.

Bowing: legato, sustained tones, son filé.

Dynamics: PP, P, mf, fP, cresc., dim.

Rhythms: possible difficulties due to metrical problems and changing meter.

Meters, tempos and tempo changes: 7/8, 3/4, 3/2, 3/8, Moving tenderly (♩=50), pochissimo rallentando, a tempo.

Signs: slurs, ties, slur-tie combinations, double-note brackets ({), cresc., dim., ⊓ , V , ♩ = ♩, extension signs.

Vocabulary: con sordino, solo, tutti, espressivo, ottava, divisi a 2 and a 3, unison.

Comment: 4 solo violin, 2 viola, 2 cello and 1 bass parts. Mutes used. Cello part divides into 3 parts (playable by 2 players). Tenor clef in cello part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. *Détaché lancé* -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a *martelé* without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. *1-2 pattern* means 12 3 4.
2. *2-3 pattern* means 1 23 4.
3. *3-4 pattern* means 1 2 34.

The basic finger patterns

4. *Extended* or *All-whole-step* or *whole-tone pattern* means 1 2 3 4, i.e., no fingers are placed closely together.

5. *1''23 4 pattern* indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. *12''3 4 pattern* -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. *1 23''4 pattern* -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or *flautato* -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. *Natural harmonics* -- produced by touching an open string.

2. *Artificial harmonics* -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

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Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▾) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

MAZURKA

20th-8
difficult

DEBUSSY

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of Peter and the Wolf.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

CLAUDE DEBUSSY

b. near Paris 1862
d. Paris 1918

Daring improvisations, disregard for the rules of his notebook, bizarre playing -- these were the unique characteristics of the young Claude Debussy in the circle of Paris musicians of the latter part of the nineteenth century. His critics were heard to remark many times, "it is all so utterly unorthodox."

But this defiance of the traditions in music spurred Claude Debussy on to win the most coveted Prix de Rome, a highly prized award given by the French government for a three-year study at the famed House of the Medici in Rome.

Debussy hated his years in Rome and after two years left for Paris. This was unheard of for a Prix de Rome winner.

Because his family was so poor, the young Debussy was sent to live with his well-to-do aunt who was herself a student of the arts. When he was 11 years old he entered the Paris Conservatory where he amazed and alarmed everyone with his new and daring concepts of sounds of music.

The same Madame von Merk who befriended Tchaikovsky engaged Debussy for summers as her household pianist and musical tutor for her children.

Back in Paris Debussy took up with the progressive thinkers, symbolist poets and impressionist painters. Although he disliked the word "impressionistic" as applied to his work, he was labeled the Father of Impressionism in music, music to give the listener an impression.

His contact with these unusual and avant garde artists of his day was the spark to ignite the creation of his masterworks in this most prolific period.

His second marriage proved happier than his first but the last decade of his life was a painful one as he suffered from a lingering illness with cancer.

Debussy's use of the whole tone scale: e.g., c d e f# g# a# and the unresolved dominant seventh chords permeated his music with a rebellious note strange to the ears of the Parisian audience. He and his music were always a center of controversy but today his new chords, cadences, progressions and tone colors seem mildly tempered and truly define Claude Debussy as the "poet of mists and fountains, cloud and rain; a man moonstruck, sea-struck; a lost soul ---."

Works

Opera
Ballet
Choral literature
Orchestral works
Piano literature: Clair de Lune

MAZURKA

20th
8
Debussy moderate

It sometimes seems incomprehensible why Claude Debussy's Mazurka is one of the comparatively lesser known works of the great French master. Possibly this is because it was written in his younger years and shows the great composer in a light to which we are not thoroughly accustomed. At the time he wrote Mazurka Debussy was neither the romantic painter of thousands of colors nor the clearly defined technician. It reveals him rather as an artist who is still eagerly searching for his own particular course.

Mazurka

20th
8
moderate

Debussy
arr. Guenther

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin Principal & A -- 1-2, 2-3, 3-4, ext., 1st & 4th finger extensions, chromatic fingering.
- 2nd violin -- 1-2, 2-3, 3-4, 1'23''4, 1st & 4th finger extensions.
- 3rd violin -- 1-2, 2-3, 3-4, ext., 1-2-3.
- Viola -- 1-2, 2-3, 3-4, 1st finger extension.
- Cello -- lowered extensions.

Positions:
- 1st violin Principal & A -- I, II, III, IV, V, VI.
- 2nd violin -- ½, I, II, III.
- 3rd violin -- ½, I, II, III, IV.
- Viola -- ½, I, II, III.
- Cello -- I, II, III, IV, V.
- String bass -- ½, I, II, II¼, III, IV.

Bowing: legato, détaché, détaché porté, dotted-rhythm, hooked dotted-rhythm.

Pizzicato: R. H., L. H. (cello).

Dynamics: PP, P, mf, f, ff, dim., cresc., swells, cresc. poco a poco.

Rhythms: dotted-rhythms, triplets.

Meters, tempos and tempo changes: 3/4, Animato (Scherzando), Tempo Rubato, Vivo.

Double-notes: 1st violins -- $\begin{Bmatrix}4\\ \text{2-P8}\end{Bmatrix}$. 2nd violin -- $\begin{Bmatrix}4\\ \text{1-P8}\end{Bmatrix}$.

Viola -- $\overset{o}{\text{o-P5}}$, $\overset{1}{\text{o-P8}}$.

Cello -- $\overset{o}{\text{o-P5}}$, $\overset{2}{\text{2-P5}}$, $\overset{1}{\text{1-P5}}$, $\overset{4}{\text{o-P8}}$, $\overset{4}{\text{2-M6}}$.

Signs: slurs, ⊓ , V , accents, cresc., dim., swell, ties, slur-tie combinations, extension, hook, dashes, dots, portato, left hand pizzicato (+).

Vocabulary: Mazurka, tutti, solo, arco, dolce, ad lib.

Comment: enharmonic exchange.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

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Détaché -- (continued)

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    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

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etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
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Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

RITUAL FIRE DANCE

20th-9
difficult

de Falla

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
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Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

MANUEL DE FALLA

b. Cadiz, Spain 1876
d. Argentina 1946

One of Spain's most celebrated composers, Manuel de Falla, was born in a cultured household and received his first music lessons from his mother, an excellent pianist. He was sent to Madrid to study at the Conservatory. Here another talent, that of composition, was recognized in him by his teacher and benefactor, Felipe Pedrell.

Falla saved enough money for a seven-day visit to Paris; instead he stayed seven years. He wrote comparatively little while in Paris; he was too busy assimilating music experiences, too eager to observe others than to write his own music.

On his return to Spain he began seriously to work. He led a quiet withdrawn existence and never received many honors or recognition.

During the Spanish civil war, Falla sided with Franco but disenchantment was not slow in coming. In 1939 he decided to leave Spain to settle in Cordoba, Argentina, where he died in 1946.

One naturally expects the Spanish idiom in Falla's music. Throughout his compositions one hears the flamenco song, rhythms of the Spanish dance and the modal writing of the ecclesiastical chants. One can also sense in Falla's music the delicate instrument coloring and advanced harmonies which intrigued him through his complete absorption of Debussy's music and techniques.

Ritual Fire Dance
from "El Amor Brujo"

De Falla
Arr. Lucas

20th
9
moderate

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4.
- 2nd violin -- 1-2, 2-3.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- Lowered extension, upward extensions.

Positions:
- 1st violin -- I, II, III, IV.
- 2nd violin -- I, III, IV.
- Viola -- I, II, III.
- Cello -- ½, I, II, III.
- String bass -- I, II, IV.

Bowing: Spiccato, legato, accented son filé, collé.
Pizzicato: R.H., L.H. in Viola part.
Ornaments: Single, double and triple grace-notes, long trills, martellato.
Tremolo: 32nd-note in viola and cello parts.
Dynamics: PP, P, mf, f, ff, fP, <, >, sf, dim., dim. molto, >>, ~~molto~~, cresc.
Rhythms: triplets.
Meters, tempos and tempo changes: 2/4, Allegro ma non troppo e pesante; Vivo, ma giusto, poco a poco affrettando.

Double-notes:
1st violin -- 3 2 1 2
o-P8, o-M7, o-M6, 2-P5.
2nd violin -- 2 1 3
o-M7, o-M6, o-P8.
Viola -- o 1 o 3 1
o-P5, o-M6, 1-P4, 2-m6, 1-P5.
Cello -- 2 1 3
1-m6, 1-P5, 3-P5.

Chords: 1st violin -- o
1
3-E Maj.

2nd violin -- G-2 E-o B-1
Bb-1 A-o E-1
G-3 , E-1, B-2

Harmonics: 1/3 string E on the A string in the string bass part.

Signs: V , ⊓ , slurs, dashes, dots, > , ^ , ties, trill, lift.
Vocabulary: Sempre, subito, frog, arco, also see above.
Comment: Rapid scales. 3-note chords, all notes to be sustained at once. Very tiring trills in the viola part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. **Legato arpeggio** (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. **Sautillé arpeggio** (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. **Springing** (saltando, ricochet or jeté) **arpeggio** -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. **Grand détaché** -- same as the above but using the whole bow for each note.

2. **Accented détaché** -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. **Accented grand détaché** -- same as #2 above except that a whole bow is used for each note.

4. **Détaché porté** -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. **Détaché lancé** -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a **martelé** without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. **1-2 pattern** means 12 3 4.
2. **2-3 pattern** means 1 23 4.
3. **3-4 pattern** means 1 2 34.

} **The basic finger patterns**

4. **Extended** or **All-whole-step** or **whole-tone pattern** means 1 2 3 4, i.e., no fingers are placed closely together.
5. **1''23 4 pattern** indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. **12''3 4 pattern** -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. **1 23''4 pattern** -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or **flautato** -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. **Natural harmonics** -- produced by touching an open string.
2. **Artificial harmonics** -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

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Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY # 2

GIANNINI

20th-10
difficult

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Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

VITTORIO GIANNINI

b. Pennsylvania 1903
d. North Carolina 1966

An American composer with a very Italian name was Vittorio Giannini. Naturally his family was very musical; his father was an opera tenor, his mother an accomplished violinist, and his sister Dusolina was a Metropolitan opera soprano who sang the lead in her brother's opera The Scarlet Letter in 1938.

Giannini was sent to study at the Milan (Italy) Conservatory when he was only nine years old. In 1931 he won the Grand Prix de Rome of the American Academy and studied there for four years.

He taught at the Manhattan School of Music, the Curtis Institute and Julliard School of Music. At the time of his death in November 1966 he was president of the North Carolina School of the Arts in Winston-Salem. This school is fast becoming a most impressive institution of the fine arts, a new concept of taking the training of the arts away from the eastern part of the country.

Giannini called himself an "unashamed romanticist" and his music verifies this statement. His early chamber works were celebrated. His forte was writing for the voice; he was most apt in his mobile melodic compositions.

The Taming of the Shrew was presented on television in color in 1954. Many of his works were commissioned by the Moravian Church, the 1939 New York World's Fair, and the NBC Opera Theatre.

Works

Operas: The Taming of the Shrew
The Scarlet Letter
Lucedia
Rehearsal Call (opera buffa)
Concertos for two pianos
Chamber music
Church literature: Canticle of the Martyrs
Stabat Mater
Madrigal

I

Symphony No. 2
(1st Movement)

20th
10
difficult

Giannini

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 1st & 4th finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4, ext. 1-2-3, 1''2'34, 1st finger extensions.
- Viola -- 1-2, 2-3, 3-4, ext., 1st & 4th finger extensions.
- Cello -- lowered & upward extensions.

Positions:
- 1st violin -- I, II, III, IV, V, VI.
- 2nd violin -- I, II, III, IV.
- Viola -- ½/ I, II, III, IV.
- Cello -- ½ I, II, III, IV.
- String bass -- ½, I, II, II½.

Bowing: legato, spiccato, lifts, hooked dotted-rhythm, sustained bow strokes, son filé, portato, portato hooks, accented portato, inaudible bow changes during ties.

Dynamics: PPP, PP, P, mP, mf, f, piu f, ff, fff, sf, cresc., dim., swells, cresc. poco a poco, sempre cresc.
Rhythms: dotted-rhythm, syncopation.
Meters, tempos and tempo changes: 3/4, Allegro energico, Movendo un poco, Tempo 1º , poco rit. a tempo.

Double-notes: Viola -- 2-A4^1, 3-P4^2.
Harmonics: 1st & 2nd violins -- mid-string A.

Signs: ⊓ , ∨ , slurs, dots, extension signs, hooks, commas, lift signs, slurs, slur-tie combinations, ties, dashes, accents.

Vocabulary: fluido, divisi, ottava, unison, assai. Also see above.

Comment: broken fifths which must be fingered simultaneously. Substitution fingering for articulation of identical pitches during legato passages.

Symphony No. 2
(2nd Movement)

II

20th
10
difficult

Giannini

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 1st finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- lowered and upward extensions.

Positions:
- 1st violin -- ½, I, II, III, IV.
- 2nd violin -- ½, I, II, III.
- Viola -- ½, I, II, III.
- Cello -- ½ I, II, III, IV.
- String bass -- I.

Bowing: legato, portato, sustained bows, son filé.

Pizzicato: String bass -- R.H.

Dynamics: PP, P, mf, swells, cresc., dim.

Meters, tempos and tempo changes: 3/4, 4/4, Adagio ma elastico, poco rit., a tempo, tratt., poco movendo.

Signs: ∨ , ⊓ , slurs, dashes, hooks, fermata, cresc., dim., swells, ties.

Vocabulary: trattenuto (tratt.) un poco, also see above.

Symphony No. 2
(3rd Movement)

III
20th
10
difficult

Giannini

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 1-2-3.
- 2nd violin -- 1-2, 2-3, 3-4, ext., 1-2-3, 1'23̣4, 1-2-3-4, 12'34.
- Viola -- 1-2, 2-3, 3-4, ext., 2-3-4, 1-2-3-, 12'34, 1st finger extension.
- Cello -- lowered and upward extensions.

Positions:
- 1st violin -- ½, I, II, III, IV, V, VI, VII, VIII, IX.
- 2nd violin -- I, II, III, IV.
- Viola -- ½, I, II, III.
- Cello -- ½, I, II, III, IV.
- String bass -- ½, I, II, II½, III, IV.

Bowing: détaché, sustained martelé, hooks, accented détaché, détaché porté, lifts, grand détaché.

Tremolo: L.H. measured 16ths slurred in 1st violin. 32nd note bowed in cello & bass parts.

Dynamics: m:, mf, f, ff, fff, cresc., series of crescendi.
Rhythms: syncopation, "tied in" hooked dotted-rhythm.
Meters, tempos and tempo changes: 4/4, Allegro.

Double-notes:
2nd violin -- $\overset{1}{\text{o-m6}}$, $\overset{2}{\text{3-P4}}$, $\overset{\text{o}}{\text{o-P5}}$, $\left\{\begin{matrix}1\\ \text{2-P4}\end{matrix}\right\}$, $\overset{4}{\text{2-M7}}$, $\overset{4}{\text{1-P8}}$.
Viola -- $\left(\begin{matrix}2\\ \text{1-m6}\end{matrix}\right)$, $\overset{1}{\text{1-P5}}$, $\overset{2}{\text{2-P5}}$, $\left\{\begin{matrix}2\\ \text{3-P4}\end{matrix}\right\}$.
Cello -- $\overset{1}{\text{1-P5}}$.

Signs: accents, ⊓ , ∨ , cresc., dim., slurred tremolo, hooks, extension signs, slurs, ties, slur-tie combinations.

Vocabulary: ottava, divisi, unison, also see above.

Comment: 1st violin part has an 8va passage. Very rapid 16th note runs. Some unusual fingering and shifting.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. **Détaché lancé** -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a **martelé** without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. **1-2 pattern** means 12 3 4.
2. **2-3 pattern** means 1 23 4. } **The basic finger patterns**
3. **3-4 pattern** means 1 2 34.
4. **Extended** or **All-whole-step** or **whole-tone pattern** means 1 2 3 4, i.e., no fingers are placed closely together.
5. **1''23 4 pattern** indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. **12''3 4 pattern** -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. **1 23''4 pattern** -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or **flautato** -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. **Natural harmonics** -- produced by touching an open string.
2. **Artificial harmonics** -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▾) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\substack{x\\x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

INTRODUCTION, MARCH AND SHEPHERDS DANCE
FROM AMAHL AND THE NIGHT VISITOR

20th-14
difficult

MENOTTI

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of Peter and the Wolf.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

GIÁN-CARLO MENOTTI

b. Cadegliano, Italy 1911

As the sixth of ten children in the Menotti family, it is surprising that Gián-Carlo received much attention from his mother. She taught him the rudiments of music and he began to compose when he was only a child. When he was a student at the Milan Conservatory he attended practically every opera performance at La Scala. No wonder his first love seemed to be the opera. Later he was a student and subsequently teacher of composition at the Curtis Institute in Philadelphia.

Although Menotti has associated himself with and become a leading exponent in the American field of arts, he has retained his Italian citizenship. He is the founder and president of the "Festival of Two Worlds" in Spoleto, Italy, a festival that has gained worldwide fame in the past years.

Menotti has been fully recognized and awarded many honors, e.g. Pulitzer Prize in 1950 for The Saint of Bleecker Street; the Guggenheim Award and a commission by the Elizabeth Sprague Coolidge Foundation.

Menotti writes all of his own librettos as well as the libretto for Samuel Barber's Vanessa which was produced by the Metropolitan Opera in 1958.

One of Menotti's latest ventures is his opera for television, Labyrinth in 1963, which has never reached the popularity of his loved Amahl and the Nigh Visitor.

At home Menotti lives with Samuel Barber in a big rambling house at Capricorn, Mr. Kisco, New York, where each artist occupies his own private wing or apartment. Menotti divides his time between the Mt. Kisco home and his residence in Spoleto, Italy.

Works

Opera
Ballet
Violin concerto
Piano concerto
Librettos
Symphonic poem
Piano, cello, flute trio
Piano pieces for children

INTRODUCTION, MARCH AND SHEPHERD'S DANCE

from "Amahl and the Night Visitors"

20th
14
Menotti difficult

Amahl and the Night Visitors is a short Christmas opera commissioned by the National Broadcasting Company for a television broadcast on Christmas Eve 1951. Menotti prepared his own text, the idea for which came to him after seeing "The Adoration of the Magi," a Flemish painting by Hieronymous Bosch. The book he wrote has the simplicity and poignancy of an age-old folk legend. The Magi, following the star that leads them to the Child Jesus in the manger, come upon the hovel of Amahl, a crippled beggar boy, and his mother. Amahl is awed by the sight of these Three Kings. When he learns of their mission the child unhesitatingly gives them his crutches as a gift to the Holy Child. But when the boy goes forth to present his gift to the Kings, he discovers that a miracle has taken place: he is able to walk.

While the score places considerable emphasis on recitatives, most of which are extraordinarily expressive and varied, it is also filled with many passages of lyrical beauty, with powerful choruses, and tender ensemble numbers in all of which the poetic mood of the opera as a whole prevails without interruption. It is the atmosphere and mood of the opera as a whole, rather than any individual's part that gives the work its great emotional force. Although Amahl and the Night Visitors was written for and introduced by the television screen, it has also been presented with immense success on the stage of several opera companies.

Introduction, March and Shepherd's Dance from "Amahl and the Night Visitors"

Menotti

20th
14
difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
1st violin -- 1-2, 2-3, 3-4, ext., 1-2-3; chromatic fingering; 1st, 3rd & 4th finger extensions.
2nd violin -- 1-2, 2-3, 3-4, ext., 1-2-3, 1''2(3)4, chromatic fingering, 1st & 4th finger extensions.
Viola -- 1-2, 3-4, ext., 1-2-3, chromatic fingering, 1st finger extension, 1-4 contraction.
Cello -- Lowered and upward extensions, chromatic fingering.

Positions: 1st violin -- I, II, III, IV, V, VI, VII, VIII, IX.
2nd violin -- ½, I, II, III, IV, V.
Viola -- ½, I, II, III, IV.
Cello -- ½, I, II, III, IV, VII.
String bass -- ½, I, II, II½, III, IV, VII.

Bowing: Legato, sustained tones, spiccato, collé, hooks, portato, flying staccato, flying spiccato, sautillé, détaché, lifts, son filé.

Pizzicato: R.H.
Ornaments: Long trills.
Dynamics: PPP, PP, P, mf, f, ff, cresc., dim., cresc. molto.
Rhythms: Triplets, duplets, quadrupetets, changing meter.
Meters, tempos and tempo changes: Lento, 3/4, 4/4, 2/4, Allegro, 4/4, rallentando molto, Lento ma non troppo, poco accel., 2/4, 9/8, 6/8, 12/8, piu presto, sempre animando sino alla fine, Prestissimo, accel.

Double-notes: 1st violin -- 1 1 3
2-P4, 3-m3, o-P15th.
1 o
2nd violin -- 3-m3, o-P5.
2 1 o 3 2 2 1 2 3
Viola -- 1-M6, 3-M3, 1-d5, 2-M6, 1-m6, 2-P5, 2-A4, o-M7, 4-P4.
1 3 4 2
Cello -- 1-P5, 1-M6, 3-m6, 1-m6.
1
String bass -- o-P5.

Chords: 2nd violin -- 3 E-4 Viola -- 3 3 2
2 E-1 3 2 1
1-F# min., A-1. 2-A Maj., 1-A Maj., 1-A Maj.

Harmonics: mid-string A, E.
Signs: slurs, ⊓ , V , dashes (stress), portato, dim., cresc., double-sharp, compound slurs.
Vocabulary: dolcissimo, divisi, legatissimo, subito, arco, brillante, unison.
Comment: Treble clef in Viola part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↘ or ↗) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
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Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

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Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

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Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

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    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

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Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

COMEDIANS GALLOP

20th-15
difficult

KABALEVSKY

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of Peter and the Wolf.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

DMITRI KABALEVSKY

b. St. Petersburg 1904

Composer, author, Professor of Music at the Moscow State Conservatory, Dmitri Kabalevsky is a well-known name to readers of the Music Educators Journal. In February 1967 and March 1967 issues, Mr. Kabalevsky has written an article about Dmitri Shostakovitch and a review presented by Mr. Kabalevsky at the Seventh Biennial Conference of the International Society for Music Education (ISME) in Interlochen, Michigan, August 1966. Mr. Kabalevsky was vice-president of the ISME at the time of writing the article.

Dmitri Kabalevsky attended the Scriabin Music School and the Moscow Conservatory. After the second world war he toured the continent playing his own music.

He has been acclaimed the People's Artist of the U.S.S.R. and won the State Prize three times in 1946, 1949 and 1951. His home is in Moscow where his address is in care of the Union of Soviet Composers.

Kabalevsky's music has the imprint of modernity within the framework of classically established forms.

Works

3 Symphonies: No. 3 subtitled Requiem for Lenin
4 Operas: Colas Breugnon
Before Moscow
The Family of Taras
Nikita Vershinin
Violin, piano, cello concertos
Piano pieces
Orchestral suite: The Comedians
Requiem (1963)

COMEDIAN"S GALLOP

20th
15
difficult

Kabalevsky

The Suite, The Comedians, was extracted from the composer's music for the play Inventor and Comedian staged at the Central Children's Theatre in Moscow in 1938.

In The Comedians Kabalevsky created a number of gay, characteristic pieces and genre pictures depicting the life of an itinerant company of comedians. The Gallop is one of the pieces which is full of vitality and carries the listener along irresistibly.

In the sixteenth and seventeenth centuries, a suite consisted of a group of old dances. Subsequently the term was used for a series of pieces unified by a single title, subject or program.

After Bach's death, a different connotation was given to the orchestral suite. It became a large work, in several movements, united by some integrating idea, or program. Such a suite is Rimsky-Korsakov's Scheherezade.

There is still another kind of orchestral suite which includes excerpts from an opera or ballet score, or from incidental music to a play, integrated into a unified symphonic composition, for concert performance.

Comedians' Gallop

20th
15
difficult

Kabalevsky
arr. Bourdon

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, (ext.), 4th finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4, (ext.)
- Viola -- 1-2, 2-3, 3-4, 1st finger extension.
- Cello -- lowered extensions.
- String bass -- extensions (pivots).

Positions:
- 1st violin -- I, II, III, IV, V, VII, X.
- 2nd violin -- I, II, III, IV, V.
- Viola -- I, II, III.
- Cello -- I, III.
- String bass -- ½, I, II.

Bowing: détaché (rapid), spiccato, ricochet, martellato (heel), staccato, legato.

Pizzicato: R.H., double-notes.

Ornaments: trills.

Dynamics: PP, P, mf, f, ff, sff, cresc., cresc. molto.

Meters, tempos and tempo changes: 2/4, Presto.

Double-notes:
- 1st violin -- $\overset{4}{1}$-P8, $\overset{2}{1}$-M6, $\overset{3}{o}$-P8, $\overset{o}{o}$-P5.
- 2nd violin -- $\overset{o}{2}$-M3, $\overset{2}{1}$-m6, $\overset{o}{o}$-P5, $\overset{3}{2}$-M6, $\overset{3}{o}$-P8.
- Viola -- $\overset{2}{1}$-m6, $\overset{1}{o}$-M6, $\overset{1}{1}$-P5, $\overset{2}{1}$-M6.
- Cello -- $\overset{1}{1}$-P5.

Chords: Viola -- $\begin{matrix}1\\3\\4\end{matrix}$-Bb Maj.

Harmonics: Viola -- mid-string C.

Signs: ⊓ , V , accents, ricochet, dots, hook, slurs, lift, double-flat.

Vocabulary: Fine, D.S. al Fine, non divisi, arco.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↷ or ⤴) taking 1 note and 1 string at a time.
2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.
3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.
2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.
3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.
4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. **Détaché lancé** -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. **1-2 pattern** means 12 3 4.
2. **2-3 pattern** means 1 23 4.
3. **3-4 pattern** means 1 2 34.

The basic finger patterns

4. **Extended** or **All-whole-step** or **whole-tone pattern** means 1 2 3 4, i.e., no fingers are placed closely together.
5. **1''23 4 pattern** indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. **12''3 4 pattern** -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. **1 23''4 pattern** -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or **flautato** -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. **Natural harmonics** -- produced by touching an open string.
2. **Artificial harmonics** -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

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DANSE RUSSE

20th-17
difficult

STRAVINSKY

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

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Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of Peter and the Wolf.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

IGOR STRAVINSKY

b. Oranienbaum, Russia 17 June 1882

The world's greatest living composer is an American citizen. If one were to agree on this statement the fact that it can be stated is dependent upon Mr. Stravinsky's decision back in 1940 when he brought his second wife to the United States and applied for American citizenship. He moved to California and this has been his home since then.

Stravinsky's early life was full of musical association and experiences; his father was a leading bass of the St. Petersburg opera. Even though his parents were musical it was decided that young Igor should study law. He agreed but convinced his parents that he should be given a private tutor for harmony lessons. While still studying at the University, Stravinsky became a pupil of Rimsky-Korsakov, the master teacher of orchestration. The decision was soon made to abandon law study and become a serious music student.

At the first public concert of any of his music there was in the audience a man destined to alter Stravinsky's musical career. Serge Diaghliev was at the time organizing the Ballet Russe, a ballet theatre-school to become world famous to this day. Diaghliev was so impressed by Stravinsky's music that he commissioned Stravinsky to write music for the ballet. The first short ballet music, Chopinana based on two Chopin pieces, pleased the ballet master and he encouraged Stravinsky in a bigger and bolder project, The Firebird. It was an instantaneous success, and Stravinsky was known for the first time in the music world. Next he wrote Petrouchka, the ballet of the pathetic puppet, and finally the long-awaited The Rite of Spring.

In The Rite of Spring Stravinsky shocked the audience with dispensing with traditional harmonies, using barbaric rhythms and an unorthodox style. Much has been written about the premiere: part of the audience began to make catcalls and audibly suggest ways as to how the performance should progress. Prominent citizens got up and walked out; one Austrian gentleman laughed heartily at the fiasco, and backstage Stravinsky had to hold back Nijinsky, the principal ballet dancer, from engaging in a fist fight with the demonstrators. It must have been a wonderful evening!

In 1919 Stravinsky moved to Paris and his fifteen years in France were a new phase and new style in his composing. He wrote in a strictly classical style and he became a leader in a new cult of artists who were experimenting with neo-classicism.

The war in Europe prompted Stravinsky's move to the United States. He had visited this country as guest conductor before deciding to settle here permanently. He has been highly productive here. His opera The Rake's Progress and a television spectacle Noah and the Flood are two of his most important American works. His appearances are limited now and when he does appear he is led onto the podium by his wife and his assistant, Robert Craft.

Stravinsky really has had several phases in his career as a composer. As a transitional writer from the nationalist school to the twentieth-century, his music was traditional, strongly influenced by his teacher, Rimsky-Korsakov. The second phase was full of dissonance, polytonality, severe melodies and bizarre instrumental colors. When he completely broke with his Russian past, he began again to write simple, precise, and lucid music. Finally he went back to the highly individualized Stravinsky-style that concert goers have been drawn to ever since that famous premiere of The Rite of Spring.

This is why Stravinsky is one of the most gifted musicians of his age and a composer of fertile imagination and impeccable craftsmanship.

Works:

Ballet scores - Chopinana
The Firebird
Petrouchka
The Rite of Spring
Choral works
Orchestral works - Fireworks
Petrouchka (new version for orchestra)
Chamber music
Music for television - Noah and the Flood

PETRUSHKA
(Petrouchka)

20th
17

Stravinsky

difficult

A famous impresario of the Ballet Russe was so impressed with Igor Stravinsky's work that he commissioned the young composer to write the score for a new ballet, The Fire Bird. This was so successful that the ballet master, Diaghilev, asked for two more scores. These two ballets, Petrushka in 1911 and The Rite of Spring in 1913 established Stravinsky as one of the most original and controversial composers of his day. Stravinsky experimented recklessly with dissonance, polytonality and polyrhythms to produce music unique in its power and newness.

Petrushka is a sort of Polichinelle, a puppet; a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people. The scene is laid in the midst of a Russian carnival. The streets are lined with booths and Petrushka entertains in one of these. He is killed but he appears again as a ghost on the roof of the booth and frightens his former employer, an allusion to the despotic rule of Russia. Petrushka clearly represented the Russian people suffering from the misery and tragedy of the ruling Czars.

The Russian Dance is found in the first section of the Suite:

1. Fair in Festival Week
    - Russian Dance

2. Petrushka at home

3. Toward Evening
    - Dance of the Nurses
    - Dance of Coachmen and Grooms

Dance Russe from "Petrouchka"

Stravinsky
Arr. Guenther (Ed. by Maddy)

20th
17
moderate

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
1st violin -- 1-2, 2-3, 3-4.
2nd violin -- 1-2, 2-3, 3-4, ext.
3rd violin -- 1-2, 2-3, 3-4, ext. 12'34 (implied), 12''34.
Viola -- 1-2, 2-3, 3-4, 1-2-3.
Cello -- upward extensions.

Positions: 1st violin -- I, II, III, IV.
2nd violin -- ½, I, III.
3rd violin -- ½, I, II, III.
Viola -- ½, I, II, III.
Cello -- ½, I, II, III, IV.
String bass -- I, II, III, IV.

Bowing: accented détaché, spiccato, détaché lancé, flying staccato, détaché, legato, collé, drum stroke.
Pizzicato: R.H., L.H. in 1st violin (open E).
Ornaments: Long trill, double grace-notes.
Tremolo: Left hand 32nd notes.

Dynamics: PP, P, mf, f, ff, fff, sf, sff, <, molto cresc., cresc. sempre, >, < < <.

Rhythms: Triplets, quintuplets (cued).
Meters, tempos and tempo changes: 2/4, Allegro giusto, 1/4, poco meno, Tempo I.

Double-notes: 1st violin -- 4 4 2 3 4
3-M6, 1-P8, 1-M6, 1-m7, 3-m6.
2nd violin -- 3 1 1 1 2
2-M6, o-m6, 2-d5, o-M6, o-m7.
3rd violin -- 2 1
2-P5, o-m6.
Viola -- 2 o 3 1 2 3 2
o-m7, 2-M3, 2-M6, o-M6, 1-m6, 1-m7, 1-M6.
Cello -- {3 } {1 } 3 o
{1-M6}, {1-P5}, o-M9, o-P5.

Signs: + , ⊓ , ∨ , > , slurs, staccato, dots, tremolo (L.H.), 𝄐 , dashes, portato, détaché lancé.

Vocabulary: Fermata, arco, sempre, cues, leggiero, simile, ad libitum, unison.

Comment: Solo 1st violin, solo cello.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (Louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or **Saltato** -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean detaché or detache porté.
3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means *fouette* or *whipped bowing*.

13. The point or wedge (▾) often means *martele* or a *martellato* execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\genfrac{}{}{0pt}{}{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    - a. Fr. -- near the frog of the bow.
    - b. M. -- near the middle of the bow.
    - c. Pt. or tip. -- near the point or tip of the bow.
    - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

TWO SHAKESPEARE SKETCHES

20th-18
difficult

VAUGHAN WILLIAMS

TWENTIETH CENTURY

1900 -

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Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of Finlandia.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

RALPH VAUGHAN WILLIAMS

b. Down Ampney, England 12 October 1872
d. London, England 26 August 1958

Ralph Vaughan Williams had no intention of being anything other than an exceptionally good church musician whose main contribution up to 1904 was the editing of an English hymnal. When he came in contact with English folk music he became passionately interested in building new musical works from this forgotten material.

He had received excellent training at the Royal Academy of Music in London and had studied with Max Bruch in Berlin. With his new desire to elaborate upon English folk tunes, he felt the need for more instruction.

In 1908 he went to Paris to study with Maurice Ravel. Soon he was ready for one of his most frequently heard compositions, the Fantasia on a Theme by Thomas Tallis. Within the next few years he made rapid progress and his most important works at this time included his famous London Symphony.

During World War I he enlisted in the Territorial Royal Army Military Corps. After this three-year absence from music he joined the faculty of the Royal College of Music.

He made two visits to the United States. At one time he was visiting lecturer at Bryn Mawr College. He was recognized in his own country as well as throughout the world as England's greatest twentieth century composer. In 1935 he was awarded the Order of Merit, one of the highest awards that His Majesty's government can bestow upon a composer.

His seventieth birthday was a national event in England and again in 1952 when he was eighty years old. Four months after this birthday he married his secretary, Ursula Woods.

Works:

Fantasia on a Theme by Thomas Tallis
7 Symphonies - London Symphony
  Pastoral Symphony
Violin and orchestra - The Lark Ascending
Concertos for violin and orchestra
Concertos for piano and orchestra
Concertos for viola and orchestra
2 Operas
Choral works - Mass in G Minor

Two Shakespeare Sketches
(from The England of Elizabeth)

20th
18
Vaughan Williams difficult

Under the shield of the House of Tudor, England entered on a new phase in her history - a period of peace and prosperity which culminated in the glorious days of the great Queen Elizabeth, and of William Shakespeare himself.

Ralph Vaughan Williams wrote the music for a documentary film in 1955 titled The England of Elizabeth. These Two Sketches make use of two well-known tunes of Shakespeare's time:

1. When That I Was And A Little Tiny Boy

2. Thomas Morley's It Was A Lover And His Lass

Thomas Morley was an English composer who gained fame for his light songs, airs and madrigals. It Was A Lover And His Lass comes from Shakespeare's As You Like It and is one of his best-known songs. Morley also composed music for the lute, viol and flute. He was organist at Saint Paul's Cathedral and the Chapel Royal in London for many years.

It is quite easy to match the words from Shakespeare's poem to Vaughan Williams' music in his second sketch from Two Shakespeare Sketches:

"It was a lover and his lass,
    With a hey and a ho and a hey nonino,
That o'er the green corn-field did pass
    In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
    Sweet lovers love the spring."

EXPLANATION OF STRING TERMINOLOGY

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Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

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3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. *Détaché lancé* -- a shortened quick bow stroke beginning with grest speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a *martelé* without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. *1-2 pattern* means 12 3 4.
2. *2-3 pattern* means 1 23 4.
3. *3-4 pattern* means 1 2 34.

} *The basic finger patterns*

4. *Extended* or *All-whole-step* or *whole-tone pattern* means 1 2 3 4, i.e., no fingers are placed closely together.

5. *1''23 4 pattern* indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. *12''3 4 pattern* -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. *1 23''4 pattern* -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or *flautato* -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. *Natural harmonics* -- produced by touching an open string.

2. *Artificial harmonics* -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappel'meister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

LE POLICHINELLE (PUNCH)

20th-19
difficult

VILLA LOBOS

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of *Peter and the Wolf*.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of *Finlandia*.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

HEITOR VILLA-LOBOS

b. Rio de Janeiro, Brazil 1887

During his 1919 tour of Brazil, Anton Rubenstein discovered the music and genius of Heitor Villa-Lobos. With Rubenstein's encouragement the young Villa-Lobos was given a government stipend which allowed him to study for three years in Paris, the mecca of all artists.

Heitor Villa-Lobos renounced the Parisian influence to remain a Brazilian primitive, unorthodox in style; one who did not hesitate to use unusual forms and instrumentation. Back home Villa-Lobos was made Brazil's Director of Musical Education and made several expeditions into the interior to capture the exotic music of the Brazilian folk idiom. With his very unusual teaching methods he aroused the Brazilian child's consciousness of music. It has been told that he scorned the baton for two flags when he directed the children's choruses.

His 1944 tour of the United States was very successful and he found American audiences most receptive to him and his music.

He has written over 1500 manuscripts; he is a bit careless in his filing system and has given manuscripts away quite willingly as souvenirs.

In his music he has made extensive use of folk and popular songs with an exotic background of syncopated and kinetic rhythms. His dynamic and primitive music makes extensive use of Brazilian native percussion instruments.

Works

Operas
Ballets
*Bachianas Brasileiras
*Choros

* Bachianas Brasileiras: Brazilian melorhythms are treated with Bachian counterpoint.

* Choros: A popular dance marked by incisive rhythm and songful ballad-like melody.

LE POLICHINELLE

20th
19
moderate

Heitor Villa Lobos

Le Polichinelle, one of Villa Lobo's best-known piano compositions, is a witty and sparkling piece, describing the humorous movements of Punch and how he dances, jumps and finally falls.

This orchestration attempts to keep the humorous character of the piece in the foreground. It looks difficult, but the separate parts are comparatively simple and when each musician has mastered his part, technically, the ensemble playing will not exceed the abilities of the average musician. When rehearsals are first begun, we would suggest that not too slow a practice tempo be maintained, or else the students might have difficulty in achieving the ultimately desired tempo.

Le Polichinelle
(Punch)

20th
19
moderate

Villa-Lobos
Arr. Guenther

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 1-2-3-4, 1st & 4th finger extensions, 1-4 contraction.
- 2nd violin -- 1-2, 2-3, 3-4, ext., 1'23''4, 4th finger extension, 4-1 contraction.
- 3rd violin -- 1-2, 2-3, 3-4, ext., 12''34.
- Viola -- 1-2, 2-3, 3-4, 1-2-3-4, 1''23'4.
- Cello -- lowered extensions, upward extensions.

Positions: 1st violin -- I, II, III, IV, V, VI.
2nd violin -- I, II, III, IV.
3rd violin -- I, III.
Viola -- I, II, III.
Cello -- I, II, III, IV.
String bass -- ½, I, II, II½, III.

Bowing: spiccato, rapid string crossing, collé, legato, ricochet, flying staccato, sustained martelé.

Pizzicato: R.H.
Ornaments: Long trills in cello part.
Tremolo: 32nd-note.
Dynamics: PP, P, mf, f, ff, sf, fz.
Rhythms: triplets.
Meters, tempos and tempo changes: 2/4, Presto.

Double-notes: 1st violin -- $\overset{2}{\underset{4}{2}}$-P5, $\overset{3}{3}$-P5, $\overset{2}{3}$-d5, $\overset{1}{1}$-P5, $\overset{o}{o}$-P5, $\overset{4}{3}$-m6
2nd violin -- $\overset{4}{2}$-m7.
3rd violin -- $\overset{2}{1}$-m6, $\overset{1}{1}$-P5, $\overset{2}{3}$-d5, $\overset{o}{o}$-P5, $\overset{1}{2}$-A4.
Cello -- $\overset{2}{2}$-P5, $\overset{1}{1}$-P5, $\overset{o}{o}$-P5, $\overset{4}{4}$-P5.
String bass -- $\overset{4}{1}$-P8 (pizz.)

Harmonics: 1st violin -- mid-string G. Viola -- mid-string G.

Signs: ⊓ , V , accents, slurs, fermata, dots, ties, accents, cresc.

Vocabulary: arco, sonoro, fermata, also see above.

Comment: treble clef in viola part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

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2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

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Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

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Staccato volante -- flying staccato (see immediately above).

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    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
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II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

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A SHAKESPEARE SUITE

20th-20
difficult

WALTON

TWENTIETH CENTURY

1900 -

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Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

WILLIAM WALTON

b. Oldham, Lancashire, England 29 March 1902

Again we have a prominent musician-composer who began his career as a soloist in a boy's choir. William Walton sang in the choir at Christ Church, Oxford, but was later expelled because he neglected his academic studies. He was spending all of his time studying music.

His acquaintance with the Sitwell family was the beginning of his fame as a composer. He took some highly clever, nonsensical poems of Edith Sitwell's and set them to music. This Facade, an amusement of the high-jinks kind but still of good quality music, was an immediate success with the London audiences.

Walton's career was briefly interrupted during World War II when he served in the ambulance corps. He also wrote music for documentary films used during the war.

Writing movie music has been one of his biggest jobs. Shakespeare lovers will appreciate Walton's music written for Hamlet and Henry V.

In 1951 Walton was knighted and gradually assumed the position in English music held up to the 1950's by Ralph Vaughan Williams.

Walton's orchestrations are brilliant; his rhythms are vibrant; his melodic line long and flexible. His harmonic and contrapuntal writing is detailed and sometimes complex. His technical astuteness is combined with a sensitivity of expression and deep emotional content. He writes in a definite English style with a strong sense of tonality.

Works:

Orchestral music - Facade
Shakespeare Suite
English motion pictures - Hamlet
Henry V
Marches - Crown Imperial for coronation of George VI (1937)
Orb and Sceptre for coronation of Elizabeth II (1953)
Concerto for viola and orchestra
Concerto for violin and orchestra
Vocal works
Chamber music

A Shakespeare Suite
Richard III

20th
20
Walton difficult

Hunchbacked Richard of Gloucester through murder, intrigue and great self-determination managed to remove one obstacle after another on his way to the English crown. His first victim was Henry VI who was murdered in the Tower of London. Richard's own brother, Clarence, was mysteriously drowned in a keg of wine.

Somehow Richard managed to convince Lady Anne, the widow of the slain Prince of Wales, that she should marry him. He argued that he had always loved her, had killed for her and begged her either to kill him or forgive him. She agreed to the marriage and Richard was another step on his way to the throne.

The two young princes were murdered, smothered as they lay asleep in the Tower of London. Their arms were around each other for comfort and protection. They looked so young and innocent that even the killers were moved to tears as Shakespeare described them, "Their lips were four red roses on a stalk -- A book of prayers on their pillow lay."

The Duke of Buckingham, Richard's chief ally, managed to convince the people that Richard should be their king. After Richard was seated on the throne he soon forgot the favors done him by his old friend. Buckingham wisely fled to the north to help Henry Tudor organize a rebellion.

The famous battle between the forces of Richard and Henry took place near Leicester. Richard fought like ten men, but his followers had no heart for the battle and no love for the blood-soaked murderer of the young princes. Soon he was beset on all sides, his forces falling back before the enemy. His horse was slain under him and he fought on furiously on foot, screaming for someone to bring him a fresh mount so that he could rally his soldiers.

"A horse! a horse! my kingdom for a horse!" he cried, but all was lost, and at the last he met death at the hands of Henry Tudor of Richmond who became Henry VII and began under his shield of the House of Tudor a period of peace and prosperity which culminated in the glorious days of the great Queen Elizabeth, and of William Shakespeare himself.

This Richard III is the famous (or infamous) hero of English history for whom William Walton wrote this suite.

This music was composed in 1955 for the film Richard III and has been adapted for concert use by Muir Mathieson. The suite includes six sections:

1. Fanfare
2. Music Plays
3. The Princes in the Tower
4. With Drum and Colours
5. I Would I Knew Thy Heart
6. Trumpets Sound

A Shakespeare Suite
'Richard III'

20th
20
Walton moderate

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 1st finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4, 12'34, 1'234, 12''34.
- Viola -- 1-2, 2-3, 3-4, ext., 1st finger extensions.
- Cello -- lowered and upward extensions.
- String bass -- (extension).

Positions: 1st violin -- I, II, III, IV.
2nd violin -- I, II, III, IV.
Viola -- I, II, III.
Cello -- I, II, III, IV, V, VI, VIII.
String bass -- I, II, II½, III, IV.

Bowing: détaché, legato, sustained tones, spiccato, son filé, lifts, hooked dotted-rhythm, portato, détaché porté, martellato.

Pizzicato: R.H., L.H. in string bass part (open D).
Ornaments: single grace-note, trill.
Tremolo: measured 16ths.

Dynamics: PP, P, mP, mf, f, ff, sub. PP, sub. P, poco a poco cresc., cresc. al fine, series of crescendi, swells.

Rhythms: triplets, dotted-rhythm, changing meter.

Meters, tempos and tempo changes: 2/4, Grandioso, ritenuto, a tempo, 2/4, Allegretto, 2/4, Andante doloroso, 3/4, 4/4, Poco meno mosso, poco ritenuto, Alla marcia, 4/4, Lento, 5/4, 3/4, 2/4, Allegro deciso.

Double-notes: 1st violin -- $\overset{2}{\text{2-P5}}$.
Viola -- $\overset{o}{\text{1-P4}}$, $\overset{2}{\text{3-P4}}$, $\overset{o}{\text{o-P5}}$, $\overset{1}{\text{2-P4}}$, $\overset{1}{\text{3-M3}}$, $\overset{1}{\text{o-m6}}$.
String bass -- $\overset{o}{\text{4-unison}}$.
Harmonics: Mid-string E (2nd violin), C & D (cello).

Signs: fermatas, lift, ⊓ , V , slurs, ties, slur-tie combinations, cresc., dim., dashes, hook, accents, points (*), portato, staccato, commas.

Vocabulary: attacca subito, legato, espressivo, con sordino, a niente, unison, arco, marcato, fermata, Solo, Tutti, cue, subito piano, senza sordino, a 2, a 3. Also see above.

Comment: solo string quintet, divisi parts in upper strings, mutes used in all string parts. Treble clef in viola. Tenor clef and treble clef in cello part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↘ or ↗) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. *Détaché lancé* -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a *martelé* without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. *1-2 pattern* means 12 3 4.
2. *2-3 pattern* means 1 23 4.
3. *3-4 pattern* means 1 2 34.

} *The basic finger patterns*

4. *Extended* or *All-whole-step* or *whole-tone pattern* means 1 2 3 4, i.e., no fingers are placed closely together.

5. *1''23 4 pattern* indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. *12''3 4 pattern* -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. *1 23''4 pattern* -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or *flautato* -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. *Natural harmonics* -- produced by touching an open string.

2. *Artificial harmonics* -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (Louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means *fouette* or *whipped bowing*.

13. The point or wedge (▾) often means *martele* or a *martellato* execution.

14. The sign, x (or ⌒, or ⌣), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
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Virtuoso	Soloist.

PRELUDE (49th PARALLEL)

20th-22
difficult

VAUGHAN WILLIAMS

TWENTIETH CENTURY

1900 -

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Hindemith	Composer of modern "tonal" music.

RALPH VAUGHAN WILLIAMS

b. Down Ampney, England 12 October 1872
d. London, England 26 August 1958

Ralph Vaughan Williams had no intention of being anything other than an exceptionally good church musician whose main contribution up to 1904 was the editing of an English hymnal. When he came in contact with English folk music he became passionately interested in building new musical works from this forgotten material.

He had received excellent training at the Royal Academy of Music in London and had studied with Max Bruch in Berlin. With his new desire to elaborate upon English folk tunes, he felt the need for more instruction.

In 1908 he went to Paris to study with Maurice Ravel. Soon he was ready for one of his most frequently heard compositions, the Fantasia on a Theme by Thomas Tallis. Within the next few years he made rapid progress and his most important works at this time included his famous London Symphony.

During World War I he enlisted in the Territorial Royal Army Military Corps. After this three-year absence from music he joined the faculty of the Royal College of Music.

He made two visits to the United States. At one time he was visiting lecturer at Bryn Mawr College. He was recognized in his own country as well as throughout the world as England's greatest twentieth century composer. In 1935 he was awarded the Order of Merit, one of the highest awards that His Majesty's government can bestow upon a composer.

His seventieth birthday was a national event in England and again in 1952 when he was eighty years old. Four months after this birthday he married his secretary, Ursula Woods.

Works:

Fantasia on a Theme by Thomas Tallis
7 Symphonies - London Symphony
Pastoral Symphony
Violin and orchestra - The Lark Ascending
Concertos for violin and orchestra
Concertos for piano and orchestra
Concertos for viola and orchestra
2 Operas
Choral works - Mass in G Minor

Prelude (49th Parallel)

20th
22
R. Vaughan Williams moderate

Parallels are lines drawn around a globe with all points along each line an equal distance from a pole. The equator is the parallel drawn with all points along the line an equal distance from either pole. The distance from the equator to a pole is one-fourth of a circle or 90°.

The 49th parallel is the boundary line between Canada and the United States.

In 1941 a movie was made in Great Britain which was an all-star propoganda piece about a stranded submarine-load of Nazis on the run through Canada. Laurence Olivier and Leslie Howard starred as assorted democrats; Eric Portman rose to stardom in this film as Chief of the Nazi.

R. Vaughan Williams wrote the music for the film and this is the Prelude which has been adapted for use in the concert hall.

Prelude: "49th Parallel"
(String Orchestra)

R. Vaughan Williams
Arr. Douglas

20th
22
moderate

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4.
- 2nd violin -- 1-2, 2-3, 3-4, 1st finger extension.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- lowered extension.
- String bass -- nothing unusual.

Positions:
- 1st violin -- I, II, III, IV, V, VI.
- 2nd violin -- I, II, III.
- Viola -- I, II, III.
- Cello -- I, II, III, IV, V, VII.
- String bass -- I, II, III.

Bowing: Legato, détaché porté, portato.

Pizzicato: None

Ornaments: None
Tremolo: None
Dynamics: PP, P, mP, mf, f, ff, <, >.
Rhythms: Triplets.
Meters, tempos and tempo changes: 4/4, Andante con moto, 3/2.

Double-notes: 2nd violin -- 1 2 1 3
o-P8, 1-M6, o-M6, 2-m6.
Viola -- o 3 3 {1} o 2 1
2-m3, 2-m6, 1-m7, {3-m3}, 4-P.unison, 1-M6, o-M6,
3 2 1
1-m7, 2-P5, 1-P5.
Cello -- 2 1 o o 3 o
o-m7, o-M6, 3-m3, o-P5, 3-P5, 1-P4.

Chords: Viola -- 1
o
o-G Maj.

Cello -- 1
o
o-G Maj.

Harmonics: Viola -- mid-string D. Cello -- mid-string D.

Signs: V, ⊓, triplet, cresc. & dim., slurs, comma, dashes, ties, portato sign, compound slurs.

Vocabulary: cantabile, tutti, solo, dolce, divisi, unison, ottava (8ve).

Comment: All parts, except string bass, have divisi sections. Solo for one 1st and 2nd violin, one viola and one cello. Tenor clef in cello part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means *fouette* or *whipped bowing*.

13. The point or wedge (▼) often means *martele* or a *martellato* execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

PAVANE

20th-23
difficult

RAVEL

TWENTIETH CENTURY

1900 -

Every generation finds the art of its contemporaries difficult to comprehend. This is perhaps more true than ever in the twentieth century. However, modern music is not necessarily new and new music is not necessarily modern. The Romantic tradition persisted for a long time in nationalistic composers like Sibelius and Rachmaninoff. But in other more revolutionary hands it was transformed beyond recognition. However, it is only fair to say that modern music is a result of evolution not revolution.

How has twentieth century music been so drastically changed? Let's first examine the natural step-by-step progress from tonality to atonality which to most listeners is synonymous with so-called "modern" music.

In the Classical Period as has been stated, Beethoven and his friends used the diatonic scales with a definite tonality. Wagner wanted more variety so he added chromaticism - the use of half-steps. Igor Stravinsky tried using two keys at one time (polytonality) in his ballet, Petrouchka, and found it highly successful. But Arnold Schoenberg was to go even further and use a system of no key at all (atonality). Later he developed a system of using the 12 half-steps in an arbitrary order, or series, and then keeping them strictly in order throughout the piece. Schoenberg and his disciples are called "Atonal," "Twelve-tone," or "Serial" composers.

But all twentieth century music is not "atonal." Rhythm and metre have also undergone a change towards freedom. Shifting time signatures are a feature of music in the modern mood as well as the introduction of new and barbaric rhythm patterns as Stravinsky likes to use. The new composers seem to feel an increasing role for the percussionist in their music.

Then one can find the "extremists" anywhere as one listens to a John Cage number or music composed by a computer. Electronic music as well as unusual combinations of instruments seem to be the "avant-garde" of the musical world.

Besides Schoenberg and Stravinsky, Hindemith is the third of the trio of composers who has most influenced contemporary music. He has written an immense amount of chamber music but his music has remained very tonal.

Any account of twentieth century music can not ignore America's contribution in the form of Jazz, that uniquely American and very influential idiom of twentieth century music. Also to be included is the Broadway "musical comedy," a new kind of opera. This highly successful American form of art has been enthusiastically received all over the world.

Perhaps the best way to understand modern composers and their music is to remember that in their day there were those critics who labeled Mozart and Beethoven as the most daring iconoclasts of their time.

Musicians of Twentieth Century

Stravinsky	World's greatest living composer.
Rachmaninoff	Last of Romantic virtuosos.
Prokofiev	Composer of *Peter and the Wolf*.
Vaughan Williams	Greatest English composer since seventeenth century.
Schoenberg	Twelve-tone composer.
Walton	English composer for movies made from Shakespeare"s plays.
Strauss	Master of the tone poem.
Sibelius	Composer of *Finlandia*.
Bartok	Greatest composer to come out of Hungary.
Copland	Great American composer.
Bernstein	Musical Director of New York Philharmonic.
Hindemith	Composer of modern "tonal" music.

MAURICE RAVEL

b. Cibourne, France 1875
d. Paris, France 1937

Paris was the center of Maurice Ravel's life although he was born in the Basque region of France where the Ravel ancestors had been fishermen and sailors for generations.

At the Paris Conservatory he actually sponsored innovation and experimentation into his music. He promoted the music of the "Russian Five" and apotheosized Claude Debussy who was at the height of his power.

Ravel was always a center of controversy and in his life he survived the criticism of two famous publicized scandals. Ravel made four unsuccessful attempts to gain the Prix de Rome, the coveted prize given by the French government to a deserving artist for a three-year study period at the famed Medici Palace in Rome. Ravel's failure to win this prize angered his friends who wrote heatedly to the director of the Paris Conservatory. Everyone took sides, arguments for and against were printed in the papers and the director of the Conservatory was compelled to resign.

Not long after this Ravel was the center of another storm. When Ravel's Histoires Naturelles was premiered one critic accused Ravel of plagiarizing Debussy. When the situation cleared out, Ravel was famous and his personality dominated the Paris musical scene.

His later years were happy ones as he enjoyed his fame and wealth. In 1928 he visited the U. S. for an extended concert tour and liked everything he saw and heard; America reciprocated the feeling. Ravel's Bolero was an unanticipated success in the concert hall, six different records appeared simultaneously. Every major orchestra was playing it and one company paid a fabulous sum for the film rights, believing it to be some sort of opera. Ravel was greatly amused and slightly confused about all the fuss.

Ravel never married but savored beauty in everything he saw and especially enjoyed his household of cats.

Ravel's music shows a life-long fascination with Spanish music, dance, and geography. Several characteristic Ravel traits were the satiric quality, the individual Ravel waltz, the fantasy, and finally the impressionistic vein in his music. Whichever pattern he chose, Ravel was the master technician and craftsman of his style.

Works

Operas
Ballets
Cantatas
Orchestral works
Chamber music
Piano solos

PAVANE

20th
23
Ravel moderate-difficult

The pavane was a very popular dance of the sixteenth and seventeenth centuries. Slow and solemn in character, it was used in masquerades as processional music and also in religious ceremonies.

Originally a piano composition written in 1899, Ravel scored Pavane pour une Infante defunte for small orchestra in 1912. The title has been translated Pavane for a Dead Infanta where "Infanta" referred to the daughter of Spanish or Portuguese Royalty; Ravel however declared that Infanta in French means an infant and that it was a pavane for any child.

In 1929 Pavane was adulterated into a popular song hit by Peter De Rose and titled The Lamp Is Low.

Pavane

20th
23
moderate

Ravel
arr. Isaac

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- Advanced violin -- 1-2, 2-3, 3-4, (ext.), 4th finger extension.
- 1st violin A -- 1-2, 2-3, 3-4, (ext.), 4th finger extension.
- 1st violin B -- 1-2, 2-3, 3-4, (ext.), 1st finger extension.
- 2nd violin -- 1-2, 2-3, 3-4.
- 3rd violin -- 2-3, (3-4), 1st finger extension.
- Viola -- 2-3, 3-4, 1-2-3, 1st finger extension.
- Cello -- upward extensions.

Positions:
- Advanced violin -- I, II, III, IV.
- 1st violin A -- I, II, III, IV.
- 1st violin B -- I, II, III, IV.
- 2nd violin -- I, III, IV.
- 3rd violin -- I, III, IV.
- Viola -- I, II, III.
- Cello -- I, II, III, IV.
- String bass -- I, II, III.

Bowing: sustained tones, legato, portato, successive down-bows, spiccato-collé, détaché porté, lifts, staccato, son filé.

Pizzicato: R.H. in 2nd & 3rd violin, viola, cello & string bass.

Dynamics: P, mf, f, dim., cresc.

Rhythms: nothing unusual.

Meters, tempos and tempo changes: 4/4, Lento.

Double-notes: 2nd violin, 3rd violin, viola -- o
o-P5.

Cello -- o 1 3 3
o, 1 and 3-P5ths, 1-M6.

Harmonics: mid-string A's, D's.

Signs: ties, slurs, portato, tie-slur combinations, commas, lift, fermatas, dashes.

Vocabulary: simile, arco, also see above.

Comment: strings need vibrato and a mature singing style.

EXPLANATION OF STRING TERMINOLOGY

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Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↘ or ↗) taking 1 note and 1 string at a time.

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Détaché -- (continued)

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Jeté -- see ricochet.

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Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (*spun tone*) -- the long sustained tone. The best *point of contact* is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and *sounding point*. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see *point of contact*.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The *flying spiccato* is a series of *spiccato* notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small *martelé* strokes are to be executed on one and the same bow stroke. (Also called *solid staccato* and *martelé staccato*.)

1. *Rapid* or *nervous staccato* -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. *Flying staccato* -- performed in the same manner as the *solid staccato* except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- *flying staccato* (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, *sul tastiera*, or *sur la touche* -- see *flautando*.

SIGNS:

1. Dots may mean any form of *détaché* or any type of staccato bowing.

2. Dashes may mean *detaché* or *detache porté*.

3. Dashes and dots combined may mean *detaché lancé*, a modified *spiccato* or a modified *martelé*.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean *staccato*, *flying staccato*, *flying spiccato*, or *ricochet*.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).
7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means *fouette* or *whipped bowing*.
13. The point or wedge (▼) often means *martele* or a *martellato* execution.
14. The sign, x (or ∩, or ∪), means an extension of one half-step.
15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ♀ indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.